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MAINE FESTIVAL YIELDS TRIUMPHS FOR ALL FACTORS

State's Centennial Celebrated at Bangor and Portland Under Direction of William R. Chapman, Who Conducts for Twenty-fourth Consecutive Year—Soloists Are Raisa, Rimini, Grainger, Rosalie Miller, Ethelynde Smith, Marjorie Squires, Laurence Leonard, Josef Turin, Harold Land and Justin Lawrie—Works New to Audiences Given Fine Performances

BANGOR, ME., Oct. 8.—The great Centennial Music Festival, celebrating the one hundredth anniversary of the birth of Maine, of which William R. Chapman is conductor, was most impressively celebrated here on Sept. 30 and Oct. 1 and 2, in the Auditorium before large audiences and with great enthusiasm. The year 1920 marks an important epoch in Maine's history. Many celebrations in honor of this event have already been held, while others are yet to take place, but in the minds of many, no more fitting celebration than that of the festival could mark this anniversary of a State that is so rich in having given to the world of song Lillian Nordica, Emma Eames, and Annie Louise Cary, and hundreds of singers of lesser fame. For nearly a quarter of a century the Auditorium has been the scene of these annual festivals over which Mr. Chapman is the presiding genius; but this, the twenty-fourth consecutive one, will undoubtedly go down in history, from musical, artistic and historical standpoints, as the greatest of them all.

The music selected by Mr. Chapman for the chorus, much of which was of a patriotic character and practically all by American composers, was especially appropriate for the occasion; while the fine orchestra under Mr. Chapman's direction, with William F. Dodge, concert-master, presented many novelties. It was also appropriate at this celebration to have two well-known Maine singers figure prominently upon the program—these singers being Ethelynde Smith, soprano, of Portland, and Justin Lawrie of Lewiston, tenor, the latter making his local debut. The complete list of artists included Rosa Raisa, soprano, and Giacomo Rimini, baritone, of the Chicago Opera Association; Percy Grainger, pianist; Ethelynde Smith, soprano; Rosalie Miller, soprano; Marjorie Squires, contralto; Laurence Leonard, baritone; Josef Turin, tenor; Harold Land, bass, and Justin Lawrie, tenor. The accompanists were Mme. Clara Novello Davies, Frank Laird Waller, Dorothy Doe, and Wilbur S. Cochrane.

The orchestra, of which Henry Woelber was manager, which played for the festival, was composed of Boston musicians. William R. Chapman conducted at all the concerts.

The soloists for the opening concert on Thursday evening were Percy Grainger, Ethelynde Smith, who returned for her second appearance, and Marjorie Squires and Josef Turin who made their local debuts. Percy Grainger is a favorite of Bangor audiences and



Photo by Maurice Goldberg

Artur Bodanzky, Operatic and Orchestral Conductor, Who Opened the Symphonic Season with the National Symphony Orchestra

a tremendous ovation was accorded him, while the other artists shared with him the honors of the evening.

As Mr. Chapman stepped upon the stage to begin with the orchestra the opening notes of the overture to Verdi's "Forza del Destino," he was greeted by a fanfare of trumpets. The singing of Marjorie Squires, who made her debut with Donizetti's "Terra Adorata" from "Don Sebastiano," proved a revelation. Hers is a rich contralto, full and fresh, and she sings as if she has unlimited power from which to draw. Josef Turin, who also made his bow at this time, sang for his opening aria "Celeste Aida," being given a great reception. He was accompanied by Wilbur S. Cochrane, well-known accompanist and organist of this city.

Grainger Scores Triumph

The high light of the first half of the program, however, naturally centered in the playing of the Saint-Saëns Second Concerto, Op. 22, by Percy Grainger with the orchestra. It was a wonderful performance, full of rhythm, grace and poetry. Mr. Grainger was accorded a great ovation and recalled six times.

The second half of the program opened with Fletcher's "Song of Victory." This is an inspiring work of the patriotic type and the chorus entered into it with

spirit. The phrasing was well done and the enunciation clear cut and distinct throughout. Ethelynde Smith charmed the audience with her singing, and was obliged to respond to numerous recalls after her singing of "Depuis le jour" from "Louise." Josef Turin, for his second number, sang a group of Russian songs, including Dargomijky's "A Maiden's Heart," and Klimoffsky's "The Hillside."

The audience showed much interest when Percy Grainger returned for his last group to conduct his "Colonial Song" with the orchestra. Dorothy Doe, who made her first appearance as accompanist for the chorus at this festival, played the piano part in a way deserving of the greatest of credit. After her fine work Mr. Grainger called her forward to bow with him and further honored her by asking her to turn the leaves of his music during his closing number, "The Gumsucker's March," played with the orchestra under his direction. The program closed with Mr. Chapman's "Centennial Hymn," the words by Mrs. Chapman, sung by the chorus. Owing to the length of the program there were no encores.

On Friday afternoon the orchestra, which is always one of the leading attractions of the festival and which this

NATIONAL SYMPHONY OPENS ORCHESTRAL SEASON IN NEW YORK

Artur Bodanzky Presents Program of Great Interest With Gabrilowitsch as Soloist in Brahms Concerto—Strauss Tone-Poem Again on Program—Changes in Personnel of Orchestra

National Symphony Orchestra. Conductor, Artur Bodanzky. Concert, Carnegie Hall, evening, Oct. 8. Soloist, Ossip Gabrilowitsch, pianist. The program: Overture, "Der Freischütz," Weber; Concerto for Piano and Orchestra, in B flat, Brahms; Tone Poem, "Tod und Verklärung," Richard Strauss.

THE National—heretofore the New—Symphony is this year "new" in fact instead of name. The history and details of its reconstitution are familiar matters to readers of this journal and may be passed over at present. That the changes have notoriously profited the orchestra was made quickly evident in this, the first concert of an unprecedented and prodigious series. Mr. Bodanzky has a more pliant and responsive instrument to work with, as well as the means of eliciting finer, more luminous timbres and, in general, more distinguished tonal values than were obtainable from the crude, ill-fused one of last year. Betterment can be noticed in the string body, which has gained in warmth, depth and homogeneity, while the trombone choir is vastly improved and the wood-wind may prove likewise when it has no such troublous commerce with the pitch as it had last week. Having taken to itself so much choice material from other organizations the renovated National Symphony ought in the nature of things to undergo a sea-change. Orchestras are not made in a day or a year, however, and while this one has become more than it was it is still less than it will have to be if the law and the prophets are to be fulfilled.

In point of style the playing is still rather rigid and unyielding, with little attempt at persuasiveness in the use of half tints and ranging delicacies of shades. It suggests to the ear what a photographic plate reveals to the eye—all dark or all light. It wants as yet that subtle translucence to which every choir contributes characteristically and in indisputable proportion—at once the blend and differentiated play of timbres. So far as it has been molded it reflects the intents of Mr. Bodanzky and embodies his ideals. Concert-goers will follow with interest in the coming months its progress in compassing the intermediate nuances. Then will it be possible to determine with finality the relative worth of Mr. Bodanzky's musical purposes and the measure of his orchestra's capacity of responsiveness.

Strauss Re-instated

The works of Weber, Brahms and Strauss were played last week with extremes of contrast, amounting to violent exaggeration. To such treatment the music of Brahms lends itself much less amiably than that of the other two. The

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"LA JUIVE" WILL OPEN NEW SEASON AT METROPOLITAN

Caruso and Ponselle Will Be Stars of First Night's Opera — "Mefistofele," "Tristan and Isolde" and New Ballet During First Three Weeks—Lucrezia Bori and Cora Chase Coming for Second Half of Season

"LA JUIVE," with Enrico Caruso, Rosa Ponselle, and others of last year's cast in their accustomed rôles, will open the season of 1920-21 at the Metropolitan Opera House, the evening of Monday, November 15.

Within the first three weeks of the season, three novelties or revivals will be produced, probably one each week. The novelties are Boito's "Mefistofele," "Tristan and Isolde," in English, and the Italian ballet, "Il Carillon Magico," by R. Pick-Mangiagalli.

These announcements were made by General Manager Giulio Gatti-Casazza last Monday when he called representatives of the press into his sanctum. With William J. Guard acting as interpreter and expositor, the chief of the Metropolitan's destinies, who returned only Sunday from Europe, also answered a number of questions as to artists and operas, but disclosed nothing of importance not previously announced.

Artur Bodanzky will conduct the opening performance. In the cast of the Halévy work, besides Caruso and Ponselle, will be Orville Harrold, Leon Rothier, Evelyn Scotney and, for the

dances, Rosina Galli and Giuseppe Bonfiglio.

The singers in "Mefistofele" will include Frances Alda and Florence Easton, Jose Mardones, and the new Italian tenor, Benjamino Gigli, with Roberto Moranzoni conducting. Entirely new mis-en-scene, with scenery by Boris Anisfelt, who painted "The Blue Bird" settings, will be used. Mr. Gatti-Casazza spoke enthusiastically of the tenor, Gigli, saying that his voice was round and warm and unusually sympathetic. He has recently sung in "Mefistofele" at La Scala, Milan. He is credited with an unusual triumph recently in Buenos Aires.

The translation for "Tristan and Isolde" will not be a new one, but will be the Corder translation modified in some passages by Sigmund Spaeth, a New York journalist. In the cast will be Mmes. Matzenauer and Gordon, and Messrs. Sembach and Whitehill. Mr. Bodanzky will conduct. No further announcement was made regarding the performance in English of "Lohengrin" in which, according to announcement last spring, Florence Easton will sing *Elsa*. This is expected to come later in the season, as will the revival of Verdi's "Don Carlos," with Martinelli in the name part.

Rosina Galli will be the star in the ballet, "Il Carillon Magico," and is herself designing the pantomime. The work is called a "comedia mimosymphonique." The composer is a Milanese.

Lucrezia Bori will return in January to sing at the Metropolitan.

Cora Chase, the new American coloratura soprano, will arrive in America the middle of December and will appear at the Metropolitan the latter half of the season. It was pointed out that with both Mabel Garrison and Cora Chase singing at the Metropolitan, leading coloratura rôles will be entirely in American hands.

Ricardo Martin will not sing with the Metropolitan this year, as previously announced. Andres P. De Seguro, the basso, also will be absent, as he is remaining in Cuba, where he is in charge of a casino.

NEW STRENGTH FOR CHARLTON BUREAU

Association of Harry Cyphers With New York Manager Promises Greater Development

Announcement is made by Loudon Charlton, the well-known manager of distinguished concert artists, that Harry Cyphers, for four years manager of the Detroit Symphony Orchestra, will become associated with him in his New York offices Nov. 1 next. Simultaneously from Detroit comes the announcement that Mr. Cyphers has resigned the position he has so efficiently filled as business manager of the Detroit organization.

The joint announcement should set at rest rumors to the effect that Mr. Charlton has contemplated retirement from the managerial field. Quite the contrary, it is because of the tremendous expansion of Mr. Charlton's general interests, and in particular the forthcoming Toscanini-La Scala tour, that the executive assistance and association of Mr. Cyphers becomes not only an advantage to the interests of both Mr. Charlton and Mr. Cyphers, but a necessity as well.

It is significant that Mr. Cyphers should return to New York to become associated with Mr. Charlton in view of the fact that in that office he received his first training in the concert business. He was singularly prepared for a brilliant career. Back of him was the training and experience of ten years on a metropolitan daily in which he served as reporter, editorial writer and music critic and this was supplemented by an ingratiating personality and a native energy that followed a direction of purpose. In addition to this he had the advantage of a technical musical education and as a student of the piano, harmony, counterpoint and composition he gave promise of unusual talent.

Upon leaving the Charlton office after his association with such celebrities as Melba, Kubelik, Clara Butt and others, he went to London, England, to become business manager of the well-known English concert firm of Schulz-Curtius and Powell and there he remained until several months after the outbreak of the World War. Returning to this country because of the practical suspension of concert activities in Great Britain, he became identified with C. A. Ellis and was concerned very largely with the concert activities for the following two years of Fritz Kreisler, Geraldine Farrar and other artists under the Ellis management. He left the Ellis office to take charge of the booking of the first tour of the D'aghileff Ballet Russe and with the completion of this work he accepted the post of business manager of the Detroit Symphony Orchestra.

What Mr. Cyphers has accomplished, with the fine co-operation of his board of directors during the four years he has directed the affairs of the Detroit Orchestra, is a matter of record. When he assumed charge of the affairs of that organization he found an orchestra of sixty-five musicians who represented a payroll of approximately \$25,000 for a season of twenty weeks during which period ten subscription and ten popular concerts were given. The musicians were recruited locally and were paid for the actual services they gave the symphony. From that nucleus has been developed an organization that numbers one hundred musicians, all of whom are employed on a permanent basis with a payroll for a season of twenty-eight weeks that aggregates \$200,000. It was Mr.

Cyphers who was responsible for the engagement of Mr. Gabrilowitsch, for it was his broad vision that foresaw the possibilities of the orchestra under this conductor's baton. It was also Mr. Cyphers who was primarily instrumental in devising ways and means for the financing of a new auditorium in Detroit and it was through his perseverance and assistance that Orchestra Hall, the present home of the Detroit Symphony Orchestra and one of the most beautiful temples of music in America, was built at a cost of more than \$1,000,000 and completed in the record-breaking time of six months.

Opera Announced at Lexington Theater

There will be a season of opera given by the New York Opera Association at the Lexington Opera House, beginning Nov. 2. Theodore Van Hermert is the general manager and Allen & Fabiani are business managers. A brilliant corps of artists have been engaged and there will be a very fine ballet, and a sixty-piece orchestra. Among the artists already engaged are Mme. Eva Grippon, dramatic soprano; Mme. Edith de Lys, soprano; Carlo Marziani, tenor; M. Perrise, French tenor; Ottone, bass; L. Kilby, baritone; M. Augute, soprano; Olgnaff, soprano; Mme. Baroni, coloratura soprano.

Moiseiwitsch Returns to America

Having completed a tour of fifty concerts in Australia, Benno Moiseiwitsch, the Russian pianist, is now bound for this country where he will open his second concert tour in California this month. With him is his wife, a violinist, known professionally as Daisy Kennedy. She is widely known in England and in Australia, her native country. New York will hear her in a recital next month.

Myra Hess to Tour America Next Year Under Friedberg Management

Myra Hess is one of the pianists of the younger generation in Europe, and has played in England, France, Scotland, Holland and Belgium during the last few seasons, with particularly enviable success, in London. Miss Hess will make her first American concert tour during 1921-22 under the management of Annie Friedberg.

Second American "Invasion" of England Now Planned

LONDON, Oct. 1.—With the arrival in England of Josef Hofmann, soon to be followed by Jascha Heifetz, for concert engagements in the British Isles, a second "invasion" of the United Kingdom by American artists and artists under American management, is regarded here as having already begun. After Hofmann and Heifetz, it is reported that Alma Gluck, Werrenrath, Zimbalist, Hulda Lashanska, Edward Johnson, Orville Harrold, Cora Chase and Merle Alcock—perhaps not all, but at least most of them—will be sent overseas. Tours extending until June of next year are understood to be contemplated, embracing England, Scotland, Ireland and Wales, but arrangements have not yet reached the stage where the representatives of the American managers are ready to announce them.

Appoint Burgin Concertmaster of Boston Symphony Forces



Photo Courtesy Boston Post

Richard Burgin, Polish Violinist, Who Has Recently Come to America to Assume the Post of Concertmaster with the Boston Symphony Orchestra

BOSTON, Oct. 6.—The new concertmaster of the Boston Symphony Orchestra, Richard Burgin, arrived in Boston this week and took his place under Mr. Monteux at the opening rehearsal of the season.

Mr. Burgin was born in Warsaw, Poland, in 1892. His father was an artist and Richard was a child prodigy, beginning to play at the age of five. He appeared in public for the first time when he was ten, as soloist with the Warsaw Philharmonic Orchestra. He studied the violin with Lotti, who, with Kreisler, was a pupil of Massart, the French teacher of the Wieniawski school. From 1908 to 1912 he was a pupil of Auer, in the latter year undertaking a concert tour of Russia, Poland, Finland and Scandinavia during which he played both as concertmaster and as soloist. He has played under Max Fiedler and Arthur Nikisch, former conductors of the Boston

Symphony, and also under Richard Strauss and Schneevoigt, the Finnish conductor of the Stockholm Orchestra. In Stockholm he organized the Richard Burgin Quartet, and when he was concertmaster of the Philharmonic Society of Christiania, he formed a quartet from the strings of that orchestra.

This is not Mr. Burgin's first visit to America. When he was thirteen he gave concerts in New York City in Carnegie and Mendelssohn Halls, and attended performances of the Boston Symphony of which he probably never imagined that he would be concertmaster. To a member of the Boston press who questioned him about the present condition of European orchestras, Mr. Burgin said: "There are none to cope with American orchestras since the war. In Germany, especially, the orchestras are composed principally of old men. There is nothing like the Boston Symphony Orchestra in Europe any longer."

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great concerto was rude to the point of blatancy, except in the ineffable song of the andante, in which the lovely tone of Mr. Van Vliet's 'cello rose and fell in soft waves of tender luminousness. The "Freischütz" Overture received a reading of overdrawn contrasts, an alternation of inaudible pianissimi and raucous outbursts. Throughout the evening the horns were forced to the limit of their capabilities and considerably beyond the boundaries of mellowness or beauty. Dynamically the "Tod und Verklärung" of the reinstated Strauss was gigantic, thunderous, torrential—an explosive pre-

sentation. The attitude of the audience nevertheless, left no doubt how welcome was this composer, restored after three years and undoubtedly destined for much renewed exploitation shortly.

Mr. Gabrilowitsch played the towering concerto of Brahms with that show of intellectual and technical mastery he has brought to it in the past and in many pages with exquisite fluency. But his performance had also a hardness not hitherto characteristic of it and due, perhaps, to the nature of the portentous dynamic scale and generally granitic quality of the accompaniment. The troubles of the wood-wind body with the pitch—due, perhaps, to the superheated and humid atmosphere of Carnegie Hall—reached a climax in this work and conflicted sorely with the piano in passages of delicate scoring.

The audience was of large size and musical distinction and gave liberally of its approbation for everybody and everything. H. F. P.

Jenny Lind Centenary Widely Celebrated in New York



Photos Supplied by Curtiss

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THE JENNY LIND OF SEVENTY YEARS AGO AND OF TO-DAY

1—Scene of Jenny Lind's First Triumph in America at Castle Garden. Now the New York Aquarium. 2—Photograph of the Famous Singer Reproduced from a Likeness in the New York Library. 3—Bowling Her Thanks at the Castle Garden Concert in 1850. 4—(Photo by Underwood & Underwood) Frieda Hempel as the "Nightingale," and Thomas A. Wise as "P. T. Barnum" at the Jenny Lind Centennial Anniversary in Carnegie Hall.

THE centennial anniversary of the birth of Jenny Lind, which was celebrated in various parts of the world last week, brings back, in a measure, the sweet spirit of the famous singer, and the remembrance of a noble personality. Her visit to America in 1850, under the management of P. T. Barnum, when she was at the height of her fame and career as a singer, marks the beginning of a new era in the history of American musical art, inasmuch as she may be said to have been the first of the great European artists to bring her wares to American shores. One critic has also discovered that her first concert, given in the old Castle Garden Sept. 11, 1850, marks the first appearance of the ticket speculator on New York's "Rialto."

No knight errant ever conquered so

nobly as the Swedish singer who captured a whole continent with her wonderful voice and beautiful deeds. For despite her association with the original authority on humbug, she gave every evidence of being genuine.

Even though Barnum had not seen or heard Jenny Lind, he sensed the main reason for her greatness, and was clever enough to know that Americans would be more interested in a personality than in the art of singing, and without the combination he would not have courted failure by sponsoring her tour.

In a letter written after the agreement had been ratified, Barnum wrote: "A visit from such a woman, who regards her artistic powers as a gift from Heaven for the amelioration of affliction and distress, and whose every thought and deed is philanthropy, I feel persuaded will prove a blessing to America,"

and his judgment was more than vindicated, for from her first appearance at the Battery until she sailed for home almost a year and a half later, crowds flocked to see her, to hear her, and to touch the hem of her garment.

Every cent which she received from her ninety-three concerts was distributed to the poor, in New York and other American cities as well as in her native Sweden, and when she bade farewell to America, she bade farewell to the professional stage as well, appearing only frequently in England and on the Continent, and devoting all her earnings to charity.

She was the friend of Meyerbeer, Thalberg, Jensen, Taubert, Schumann, Mendelssohn, and practically all the great literary and musical minds of her time. Mendelssohn considered her the "ideal artist," and it was for her that he wrote

the soprano rôle in his "Elijah," employing the frequent use of the F sharp which is heard in "Hear Ye, Israel," and in the "Widow's Lament" in the first part, to exploit what he considered her most thrilling tone.

Because Jenny Lind made her appearances here only in concert, the fact is generally overlooked that her first and, in fact, her greatest successes were made in opera. Her impersonations were given with consummate skill, for she had studied acting since a child. But her temperament was wholly unsuited to the theater, for she was not able to give the free expression to her spiritual gifts which the concert stage afforded.

Years after she had left the stage, she was sitting with a friend on the beach, with a Lutheran Bible in her lap, watch-

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Lind Centenary Is Colorful Event



Photo by Central News Photo

Belle Story, of the Hippodrome "Good Times" Production, in a Jenny Lind Costume at the Battery

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ing the beautiful sunset on the waters, when her friend said: "Mme. Goldschmidt, how was it you ever came to give up opera?" Without hesitation she replied, "When every day it made me think less of this (placing her finger upon the Bible), and nothing at all of that (pointing to the sunset) what else could I do?"

So it was throughout her life. She asked little for herself but gave all for others. For more than fifty years she sang for the benefit of her fellowmen, and at the age of sixty-three made her last appearance for the Railway Servants' Benevolent Fund. She died when she was sixty-seven years of age, famed as the greatest artist the world had ever seen, but in her own heart, more proud of the fact that she had lived to see both her children and her grandchildren grow from childhood to maturity.

The Jenny Lind Centennial Celebration in New York was officially opened by the Memorial Committee with commemorative exercises at the Aquarium in the afternoon, with Dr. Johannes Hoving in

charge. A short address on the life of the great singer was made by W. A. F. Ekengren, Swedish Minister to Washington. Madison Grant of the Zoological Society spoke, and Dr. Charles Townsend of the Aquarium related traditions and happenings of seventy years ago, when the Aquarium was Castle Garden where Jenny Lind gave her first concert.

A telegram of felicitation, sent by the committee to the King of Sweden, was read, as well as his reply of best wishes "for the celebration of the memory of the famous daughter of Sweden, the great singer and the noble personality of Jenny Lind." The Swedish Singing Society, under the direction of Ole Windingstad, sang two numbers.

Mementos and relics, associated with the memory of the great singer, and loaned for the occasion by various persons and collections, were shown in glass cases. Chief among these was a gown which the singer wore; a lace veil; a fan, presented to her by Princess Catherine of Sweden; letters written by her; many pictures, several busts, and other items of interest.

cation of the historic Battery Park debut seventy years ago. Not only were Frieda Hempel, Arthur Middleton and Ole Windingstad becomingly engrossed in their respective "impersonations" of Jenny Lind, Signor Belletti and Sir Julius Benedict (he of the "Carnival of Venice" abomination) but the members of the orchestra, looking like animated daguerrotypes in their "period" costumes, comported themselves with solemn gravity, the square pianos were properly out of tune and tinkling, while the atmosphere of make believe pervaded even the auditorium. American and Swedish bunting draped the proscenium, which furthermore bore the legend "Welcome, sweet warbler" in blue and yellow letters. Colored ship lanterns, suspended from poles, hung from several boxes. Red-shirted firemen of the 1850 vintage patrolled the aisles, carrying under their arms monstrous looking trumpets. Firemen, it should be noted were always objects of the immortal Jenny's charitable solicitude, and the descendants of those who profited by her Castle Garden warblings are to benefit by the present picturesque observances of her memory. Crinolined usheresses, armed with beribboned staffs, helped the holders of five-dollar tickets to their places and disposed of fac-simile Castle Garden programs at a dollar apiece, quite regardless of the difference in the value of these harmless, necessary dollars then and now. The bouquets bestowed on Jenny Lind-Hempel were the mid-Vic-

torian nosegays of a type now imitated by the candy shops.

In short, everything from the program down was as close to the original as theatrical archaeology could make it. Doubtless Carnegie Hall would have been further disguised as the venerable Aquarium had such a transformation really been feasible. But the large and duly edified audience seemed much pleased as matters stood. After the first part of the program a congratulatory message from the King of Sweden was read. At the close the comedian, Thomas A. Wise, appeared on the stage as the reincarnation of Barnum and made a witty speech. The audience did not disperse, however, till "Jenny Lind" returned to the platform to sing "Home, Sweet Home."

Aside from its spectacular aspects the concert was interesting chiefly as illustrating how far our musical tastes have progressed since 1850. In the way of genuine music the program offered nothing beyond the "Oberon" overture and the "Casta Diva," unless one excepts the "Largo al Factotum," which is ever with us. The Swedish herdsman's song, "Come, Cows," is still sported by florid sopranos, but the Rossinian numbers from the forgotten operas, "Mohammed the Second" and "The Turk in Italy," are quite as awful as anything in the "Italians in Algiers," which tried to effect the miracle of resurrection last season. The Meyerbeerian flute number is precisely what might be expected. Sir Julius Benedict's lavish contributions to the occasion proved to be very nearly as bad—the pseudo-Mendelssohnian overture, "The Crusaders," a bombastic "Greeting to America" to a highly unsingable "prize poem" by Bayard Taylor and a "Duet on two Pianofortes," which turned out to be a fearsome set of variations on the Gluck gavotte later made famous by Brahms. This was solemnly played by Daniel Wolf as "Richard Hoffman" and Coenraad Bos as "Benedict"—the latter translated in the sight of his friends through the agency of a vast, magisterial chestnut wig.

Frieda Hempel, in billowing white satin, looked sufficiently like available pictures of Jenny Lind to convey the desired illusion and her manner was charm and graciousness itself as she came into view on the arm of Signor Belletti-Middleton. The soprano enjoyed hearty applause throughout the evening and did her best work in the Meyerbeer trio and in the echoing "Herdsman's Song," in which last she accompanied herself on a kind of spinet, the veritable one used by Jenny Lind and lent for the occasion by Mrs. John W. Tobin of 490 Riverside Drive. This she had to repeat. Strict honesty

of record requires the admission that she has sung much better as Frieda Hempel than as Jenny Lind. Mr. Middleton's fine voice and admired style do not lend themselves as amiably to Rossini as to more substantial music. Mr. Windingstad conducted the orchestral pieces acceptably, but it can scarcely be presuming on history to believe that Benedict was more adept in the art of accompanying. H. F. P.

Morgantown, W. Va., Has Jenny Lind Celebration

MORGANTOWN, W. VA., Oct. 8.—The Women's Music Club opened its season last evening in Masonic Temple with a Jenny Lind Concert in celebration of the one hundredth anniversary of her birth. In response to invitations, about four hundred people listened to a very interesting program given by Elsa Gundling Duga, soprano, of Wheeling, and Max Donner, instructor in violin and ensemble at the School of Music. Mrs. Duga has a rich soprano voice which she uses extremely well. Mr. Donner played in his usual inimitable style, displaying to advantage his masterful technic and his wonderfully mellow tone. The numbers on the program were all selections which had been given by Jenny Lind and Ole Bull in concert, and those who took part were dressed in the old-fashioned costumes of the nineteenth century. Mrs. Ethel Borden Black and Mrs. Angeline Donner were the accompanists. Previous to the concert, Mrs. Fuller Glasscock, president of the club, welcomed the guests and gave a brief sketch of Jenny Lind's career.

Cincinnati Festival Postponed to 1923

CINCINNATI, Oct. 9.—The Cincinnati May Musical Festival scheduled to take place in 1922 is to be postponed for one year, according to an announcement recently made. This will bring the event up to 1923 when the Golden Jubilee of the festivals will be celebrated. The festivals were started in 1873 and were held every other year since except when the present Music Hall was being built, when the event was postponed one year.

Mrs. Herman Lewis Marries

TORONTO, Oct. 9.—Announcement has been made of the marriage in Chicago of Carl Rheimers of this city to Mrs. Herman Lewis of Chicago, formerly of New York. Mrs. Rheimers has been connected recently with the Chicago Musical College, and before coming to Chicago conducted a concert management agency in New York. Previous to that she was associated with M. H. Hanson of New York, in the same work.

Miss Hempel Proves A Charming "Jenny Lind"

Jenny Lind Centennial Concert, Carnegie Hall, evening, Oct. 6. Participants, Frieda Hempel, soprano; Arthur Middleton, baritone; Coenraad V. Bos, Daniel Wolf, pianists; Ole Windingstad, conductor. The program:

Overture, "Oberon," Weber; Aria, "Sorgete" ("Maometto Secondo"), Rossini, Mr. Middleton; "Casta Diva," Bellini, Mme. Hempel; Duet on two Pianofortes, Messrs. Bos and Wolf; Duet, "Per Piacere alla Signora," (from "Il Turco in Italia"), Rossini, Mme. Hempel and Mr. Middleton; Overture, "The Crusaders," Benedict; Trio for two flutes and voice, composed expressly for Jenny Lind, from "The Camp in Silesia," Meyerbeer, Mme. Hempel, Messrs. Kyle and Siede; Cavatina, "Largo al Factotum," Rossini, Mr. Middleton; "The Herdsman's Song," Mme. Hempel; "The Greeting to America," written by Bayard Taylor, composed by Benedict, Mme. Hempel.

There was a good deal of the spirit of play-acting in this commemorative dupli-

Tsianina to Be the Star in All-Indian Movie Company



Tsianina and Los Angeles Friends. Left to Right—Mrs. Carrie Cadman, Princess Tsianina, Edmund Peycke, Charles Wakefield Cadman and Frieda Peycke

LOS ANGELES, CAL., Oct. 7.—Princess Tsianina, who will star in an all-Indian picture company which she has formed, has come to Los Angeles for that purpose. The company will start operations this month. The accompanying picture was taken while Tsianina was visiting Charles Wakefield Cadman, the authority upon Indian music. W. F. G.

Galaxy of Stars at Maine Centenary Festivals



Some of the Principals of the Maine Festival in Bangor. Left to Right—Justin Lawrie, Mme. Rosa Raisa, Marjorie Squires, Mrs. W. R. Chapman, Giacomo Rimini and Josef Turin

[Continued from page 1]

year surpasses any previous one, came into its own. The program, devoted wholly to Russian music, was splendidly given. It was divided into two parts, the first half being devoted to the playing of Tchaikovsky's "Pathétique" Symphony; the second half, the orchestra with Josef Turin as soloist in Russian songs. The second part of the program was opened by the orchestra with Liadow's "Three Russian Fairy Tales," which was given its first performance in America outside of New York at this time. Such weird, fanciful music, full of delicate imagination, has never before been heard here, and the audience fairly went wild over it.

Josef Turin again repeated his triumph of Thursday, singing splendidly and winning the audience at once. He pleased the audience with a group of Russian songs composed of Kozlov's Romance, "Could I Have Known"; Tchaikovsky's "The Night," and Tietoff's "Spring Song," all sung in Russian. At the close of his last song he was recalled repeatedly, and, owing to the insistent demand of the audience the "no encore" rule was broken, and he sang, in English, Haydn's "She Never Told Her Love." He was accompanied by Wilbur S. Cochrane at the piano. The program closed with Wagner's "Ride of the Valkyries," played by the orchestra.

Give Operatic Program

Another great performance was given on Friday evening when grand opera selections were sung by the chorus assisted by Rosalie Miller, soprano; Marjorie Squires, contralto; Justin Lawrie, tenor, and Harold Land and Lawrence Leonard, baritones. The first half of the program was devoted wholly to operatic selections; the last half to Lawrence Leonard, and Rossini's oratorio of the "Stabat Mater" by chorus, orchestra and quartet.

Rosalie Miller sang the "Ballatella" from "Pagliacci," receiving a well deserved ovation. Justin Lawrie and Harold Land sang a scene from "Otello." Mr. Land called forth much favorable comment when he sang the solo part in the Cavalier Chorus from "La Gioconda." Greatest of all, however, was the work done by this quartet, so perfectly blended, in scenes from "La Gioconda."

Laurence Leonard, the English baritone, completely hypnotized the audience by his singing, when for his opening aria he offered the Prologue from "Pagliacci" in a way that made the audience sit up and take notice. The first part of the program opened with the Vorspiel from "Die Meistersinger" by the orchestra, which also contributed the Dance of the Hours from "La Gioconda." The chorus opened the second half of the program with John K. Paine's "Centennial Hymn." Lawrence Leonard, for his final group of songs, sang Geoffrey O'Hara's "There Is No Death," and Foudrain's "Carnival." But the pièce de résistance was his singing of "Tommy Lad," establishing him as the most satisfying singer that has appeared here in recent years. Mme. Clara Novello Davies, Mr. Leonard's teacher, acted as his accompanist.

The quartet, chorus and orchestra closed the program with Rossini's "Stabat Mater." All of the artists

in this quartet, both in solo and ensemble numbers, acquitted themselves in a most praiseworthy manner.

Saturday's Popular Program

On Saturday afternoon the second matinee, was given a popular program, with Justin Lawrie and Harold Land as soloists. The chorus and soloists again did fine work. Harold Land sang for his opening aria "Vision Fugitive" from Massenet's "Hérodiade," and two American songs, McGill's "Duna," one of the finest things that he did, and Gartlan's "The Lilac Tree." In his singing of the latter song the audience was so appreciative that in the middle of the song they broke into soft laughter. He was recalled again and again, but because of the "no encore" rule was unable to respond. Justin Lawrie offered "E Lucevan le Stelle" aria from "Tosca," and an American group composed of Mary Turner Salter's "What Is There Hid in the Heart of a Rose?" and Warford's "Earth Is Enough," after the



Dorothy Doe, Who Accompanied the Maine Festival Chorus and Soloists

latter there being such a demand for an encore that the rule was broken in his singing of Tours's "Mother of Mine." Mr. Land was again accompanied by Wilbur S. Cochrane, while Mr. Lawrie was accompanied by Dorothy Doe.

The orchestra did fine work in both the Zampa Overture and in Liszt's "Les Préludes," while the excellent singing of the chorus was again demonstrated in Henry Hadley's "Song of the Marching Men" from "The New Earth," and in an American group composed of Clay-Smith's "Sorter Miss You" and Charles P. Scott's "With You Dear." The program closed with a stirring performance of Sousa's "Stars and Stripes Forever."

Fine Closing Concert

The festival closed on Saturday evening, when Rosa Raisa, soprano, and Giacomo Rimini, baritone, appeared as solo-



Left to Right—Mr. and Mrs. George E. Smith, Parents of Ethelynde Smith, Soprano; Mrs. W. R. Chapman, Ethelynde Smith

ists. Raisa received the greatest demonstration ever accorded any artist here. Rules of "no encores" were forgotten and broken into bits after the singing of this artist, who completely captivated the audience. It was a gala night, and everyone was keyed up to the highest pitch of enthusiasm.

The first half of the program was largely operatic, opening with the "Carmen" overture played by the orchestra followed by the chorus in "Here They Come" from the same opera. Then came Rosa Raisa in the aria from Act I of "Trovatore." She was recalled repeatedly. The chorus repeated "Sorter Miss You" and "With You Dear" followed by Rimini who sang "Largo al Factotum" from Rossini's "Barber of Seville" in a way that fairly brought down the house and winning an ovation second only to that of Raisa. For her closing group Raisa sang Rogers' "Star of You," Garat's "Dans le Printemps" and Nogero's "El Arriero." Tremendous applause greeted this group, so beautifully and so sympathetically sung, and after repeated recalls she came back and sang the little Russian folk-song, "Karinka," bringing forth all of its delicacy and charm.

The orchestra, in the second half of the program, repeated Liadow's "Russian Fairy Tales," and also played the Intermezzo from "The Jewels of the Madonna," while the chorus sang Mr. Chapman's "Centennial Hymn," which had to be repeated. If the audience was enthusiastic during the first part of the program, it was mad in its enthusiasm after her singing of "Casta Diva." Recalls without number followed her singing of this aria. Mme. Raisa finally gave as encore the Bolero from "The Sicilian Vespers." Raisa and Rimini sang also a duet from "Trovatore" and were again recalled repeatedly.

Triumph for Raisa

But the finest number on the entire program was Raisa with the chorus and orchestra in the "Inflammatus" from Rossini's "Stabat Mater." Another demonstration was given that fairly shook the auditorium, and for the second time the audience and chorus rose to its feet. Recall followed each other in quick succession, but it was not till she returned and repeated the number that the audience would let her leave the stage. It was the greatest demonstration ever accorded any artist and will never be forgotten in the memory of

those present. Mme. Raisa was accompanied in her songs by Frank Laird Waller at the piano.

The program closed with artists, chorus, orchestra and audience rising to sing "The Star-Spangled Banner."

The work done by the chorus was remarkably fine throughout the entire festival and received much favorable comment.

The "No Encore" rule adopted in this festival by the Bangor Chamber of Commerce, acted as a damper on the enthusiasm, and was far from being popular with Bangor audiences. Both Mr. and Mrs. Chapman would have been willing, and the artists glad to have responded with encores and felt disappointed in not doing so, but on account of this ruling were deprived of that pleasure.

Among the out-of-town choruses represented at this great Centennial festival were the choruses of Old Town, Ellsworth, Machias, Calais, Oakland, Waterville, Monson, Pittsfield, Skowhegan, Harrington and Jonesport.

During the intermission of the first evening's performance on Thursday, Mr. Chapman was presented with a handsome bâton by H. A. Wentworth, who has been in charge of the rear door of the auditorium at every festival for the last eighteen years. The bâton is made of Alaskan cedar which Mr. Wentworth cut himself in Juneau thirty-two years ago. Mrs. Chapman was also presented by Mr. Wentworth with a handsome gavel, as she is president of the Rubinstein Club.

Too much cannot be said in praise of the remarkably fine work done by the chorus and of the splendid co-operation and spirit shown by the presidents and conductors of the out-of-town choruses who have worked so hard throughout the past year. Especial mention, however, should be given to Frank R. Atwood, president of the Bangor chorus; to Adalbert W. Sprague, conductor of the chorus, and to the accompanists, Dorothy Doe and William S. Cochrane, who have all worked shoulder to shoulder with Mr. and Mrs. Chapman, during one of the most trying years of the festival's history, in making possible this great Centennial Festival the greatest success of them all.

No account of the festival could be complete without a few words in tribute to both Mr. and Mrs. Chapman who have devoted the best years of their lives in carrying on these great annual Music Festivals. JUNE LOWELL BRIGHT.

Maine Festival in Portland Celebrates State's Centennial

PORTLAND, ME., Oct. 6.—Maine, this year, is celebrating her centennial. To quote from the foreword of the Festival Program: "In every town some special day has been set apart for celebration, and through all the spirit of music has been prominent. Therefore it is most fitting and becoming that the Music Festival this year should be a Centennial Festival." The festival has been indeed worthy of the year. The

artists have more than measured up to Mr. Chapman's high standards. In all the many years that I have attended these festivals I do not remember a better chorus. The orchestra, the quality of which is most essential to the success of a really fine festival, did some very beautiful work.

The concerts were given in Portland on Oct. 4, 5 and 6. The star of the first concert was Rosa Raisa. She electrified her audience with her amazingly magnifi-

[Continued on page 6]

Maine Festivals Yield Triumphs

[Continued from page 5]

cent voice and charming stage manner. She chose nothing new to present, yet by her singing she presented them in new interest and aroused enormous enthusiasm. So great was the applause that the new ruling of "no encores" was swept aside and she sang several extras. Her numbers were an aria from "Trovatore," a group of songs including Rogers's "Star of You?" Garat's "Dans le Printemps," Negero's "El Arriero," followed by Gretchaninoff's "Berceuse," Bellini's "Casta Diva," followed by Verdi's aria from "The Sicilian Vespers." Her piano accompaniments were played by Frank L. Waller. Her singing of the "Inflammatus" of Rossini scored such a triumph that it had to be repeated, then after she had been recalled to the platform several times, the audience rose *en masse* to honor this gifted woman. She appeared also with her husband, Giacomo Rimini, in the duet from "Trovatore;" so cordial was the greeting of the audience that they had to wait several minutes before they could proceed. Rimini has a beautiful rich baritone and their voices blended perfectly. He also sang "Rossini's "Largo al Factotum" with great abandon.

Chorus Scores Triumph

The chorus, as is the custom at these festivals, sang the "Hallelujah Chorus" for its first number. This is without exception the finest chorus that Mr. Chapman has ever presented at these festivals and is one that he and the whole state should be very proud of. After Raisa's first number, though not on the program, they gave a powerful and impressive performance of Fletcher's "Song of Victory," and followed it with two lighter numbers. They also sang, besides the "Inflammatus," Chapman's "Centennial March," written for the centennial celebration in Portland on June 28. They continued their good work at the second evening concert when they sang a scene from Verdi's "Otello," the Finale from Ponchielli's "La Gioconda" and Rossini's "Stabat Mater." At the fourth concert on Wednesday afternoon, a popular program, they sang Henry Hadley's "Song of the Marching Men" and Sousa's "Stars and Stripes Forever." At the last concert a chorus from Bizet's "Carmen," Manney's "Shout Aloud in Triumph," a

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Percy Grainger and William Rogers Chapman, Conductor of the Maine Centennial Festival.

repetition of Fletcher's "Song of Victory" and Chapman's "Centennial Hymn."

One of the brightest spots of a brilliant festival was the singing of Laurence Leonard at the second evening concert. He has a fine baritone voice which he knows how to use and with it all a personality which won his audience from the start. He received a veritable landslide of applause and was forced to give two extras after his singing of the "Pagliacci" Prologue and again in the second part. Other soloists at this concert were Rosalie Miller, who sang the aria "Qual Fiamma" from "Pagliacci" and the incidental solos in the scene from "La Gioconda." Her greatest achievement was the singing of the solo parts in Rossini's "Stabat Mater," especially the "Inflammatus." It was no small thing to sing the same number that had made such a furore the night before.

Personal Triumphs for Soloists

Marjorie Squires also sang in "La Gioconda" and "Stabat Mater," and while her parts were of less importance, they showed her beautiful contralto voice to advantage. She had a more important work in the last concert when she sang Donizetti's "Terra Adorata" from "Don Sebastiano." Justin Lawry and Harold Land were the male voices in the quartets in these two works. The singing of the quartet was among the very best features of the festival. Particularly fine was the unaccompanied number in the Stabat Mater. The two men were the soloists at the matinee on Wednesday afternoon, at which concert Harold Land, baritone, sang Massenet's "Vision Fugitive" from "Hérodiade" and a group of two songs. His fine singing of the aria made instant appeal and in response to great applause he accompanied himself in two encores. Justin Lawrie, who has an excellent tenor voice, was equally successful with his aria, Puccini's "E Lucevan le Stelle" from "Tosca." He was accompanied by Mrs. Lawrie.

Josef Turin, a young Russian tenor, was the soloist at the orchestral matinee on Tuesday, and delighted his audience with a group of three Russian songs. He added to his laurels on the final program by his singing of Verdi's "Celeste Aida" and a group of Russian songs. He was most warmly applauded and after repeated recalls sang several encores. Ethelynde Smith, a native of Portland, sang very delightfully at the final con-

cert, Charpentier's "Depuis le jour" from "Louise."

Percy Grainger's Ovation

The sensation of the final concert was, of course, Percy Grainger. He gave tremendously virile performance of Saint-Saëns's Second Concerto in D Major. The storm of applause that broke loose at the conclusion of the concerto was deafening. He came on again and again, and finally played the "Juba Dance," by Nathaniel Dett, which only seemed to whet the appetite of the audience. He then added "A Sailor's Work Song," one of his own compositions. In the second part he appeared as composer-conductor, directing his "Colonial Song" for piano and orchestra, with Mrs. Gertrude S. Davis at the piano. Mrs. Davis is the accompanist for the festival and has done her customary excellent work through all the concerts and rehearsals. Grainger then played the piano part of his "Gum-suckers March," with Mr. Chapman conducting. Its smashing finale aroused another storm of applause, which did not subside until he had played two more extras, including his own "Country Dance" and Grieg's "To Spring."

The work of the orchestra in Grainger's accompaniments was the culminating point of superlatively fine work throughout the festival. The overture to Verdi's "Forza del Destino" on the first night, "Carmen" on the last, and a specially fine performance of Wagner's "Die Meistersinger" on the second, were the overtures played. On Tuesday afternoon they gave a very finished performance of Tchaikovsky's "Pathétique" Symphony.

Three interesting Russian Fairy Tales by Laidov, "Kikimora," "Le Lac Enchanté" and "Baba Yaga," were all very beautifully played. Wagner's "Ride of the Valkyries," "The Dance of the Hours" from "La Gioconda," Wagner's "Liebestod" and Liszt's "Les Préludes" were other numbers played, while their accompaniments were marked by an ease and assurance that was quite satisfying.

Mr. and Mrs. William Rogers Chapman, who worked so strenuously for the success of these concerts, should feel very proud and happy, as they must know that the 1920 Centennial Festival was in every sense a great triumph.

ALFRED BRINKLER

SUE BOSTON SYMPHONY

Three Former Players Claim \$10,000 For Alleged Breach of Contract

[By Wire to MUSICAL AMERICA.]

BOSTON, Oct. 11.—Three members of the Boston Symphony, whose connection with the orchestra was terminated last spring during the strike, have entered suits for \$10,000 each in Suffolk Superior Court for alleged breach of contract. These men are Rudolph Nagle, 'cellist; Gustave Heim, trumpet, and Fortunato Sordilla, trombone.

The musicians claim they were engaged till 1922 but were dismissed last March. Nagle and Sordilla say their pay was to be \$50 a week while Heim claims his pay was \$85.72. C. R.



TO MY VALENTINE

O, laay fair whose heart I fain would capture
I lay my fond petition at your feet.
Attend, that I your senses may enrapture,
This charming opera with me, I entreat!



On the evening of St. Valentine, February 14th, at the Metropolitan Opera House, Philadelphia, the tour of La Serva Padrona (Maid-Mistress) by Pergolesi (1723) presented by Lucy Gates, The Little Symphony, George Barrère founder, and Percy Hemus, will open. It can only include territory East of the Mississippi this season. A trans-continental tour 1921-22 now booking. No percentage terms.

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Dear MUSICAL AMERICA:

If there is a subject upon which members of the musical profession are divided, it is the question of marriage. The public itself has also ideas as to whether professionals should or should not marry.

There are managers of stars who would not hesitate to tell you that as soon as the popular actor is married, his box office value falls off. There are managers who will tell you the same thing of the successful vocalist or pianist. On the other hand, we know that some of our most distinguished professionals in the dramatic as well as the musical world have, in the course of time, secured additional public favor by the knowledge that they were happily married and were the progenitors of a fine family.

Incidentally one must admit that public interest in the profession has often been maintained by the records of the various estrangements and divorces of members of the profession, which naturally strengthen the hands of those who have taken the ground that marriage and a successful professional career cannot go together.

Now it seems that the New York *American* for some time past has been conducting a discussion entitled "Is Marriage a Success?" Into this discussion Jan Kubelik, the distinguished violin virtuoso, has injected himself so that his communication is printed with a picture of himself and of his eight children, who are represented on the steps of a staircase and who evidently range from young people approaching maturity to little tots. The existence of this large and evidently healthy and intelligent brood would naturally stamp our friend Kubelik as a very enthusiastic believer in marriage. His communication is particularly directed as an answer to a certain doctor who had recently, in the columns of the *American*, advocated what is, practically, polygamy.

Kubelik admits a proportion of the population has polygamist tendencies—which is putting it mildly—but he also knows that we have people with tendencies toward murder, theft, lying, and other "diversions." But does that, he asks, prove polygamy to be a good thing for the common weal? Surely the ideal of every man of character must be, he says, to make a success of his life, and that means to make a success of his marriage and do his bit for the propagation of the race of clean-living, clean-thinking mankind, through keeping his own home life clean.

Kubelik winds up by saying that no man in his right mind can prefer temporary sexual satisfaction to honorable marriage, for that course can only lead to moral degeneracy.

Now with regard to the professional world and this question of marriage, experience seems to indicate that where two professionals have married there is very apt to arise a cause of trouble, which disrupts the union—a severe case of professional jealousy. In other instances, a bar to marital happiness among professionals has been that their duties very often lead them in different directions. Thus it is difficult for them to maintain a home and a household. In cases where the professional man or woman has married a non-professional, the duties of a career often take the man or woman away from the home, with results that are at times disastrous.

There is however another cause which acts very seriously as a bar to matrimonial happiness among professional people, and that is that if they belong to the higher order they have a mistress who is apt to not only divide but take their attention away from the home. And this mistress is their art. And so they lead a double life, the one in the clouds with their art and the other at home with a wife and family, and all the cares that they involve.

The problem, therefore, is not so easily solved, except in the case of certain individuals in the profession who, like Kubelik, have a clear head as well as a disposition to lead what he calls a clean life.

Meanwhile, the solid, stolid fact remains that whether in statesmanship or in art, whether among composers, whether among great thinkers or among dramatists, whether among great generals, scientists, the main inspiring cause has been a woman who was not the wife. Was it that the wife was too engrossed with her own duties as housekeeper and mother? Was it that the wife perhaps had married when the man was still in the making? Was it that she represented the practical rather than the inspirational? Was it, perhaps, that the woman had not grown with the man as he grew? Or was it perhaps the innate selfishness of the man, which preferred mental as well as physical association with "the other woman"?

Quien sabe? Who knows?—as the Spaniards say.

* * *

The question as to whether songs with German words should be sung in the original language or not has again come to the front, when Marcella Craft and Clarence Whitehill, both noted singers, absolutely refused to sing in German at the concert of the Associated Choral Societies of the Northeastern states, given recently at the Hippodrome. The two, it is said, were determined not to sing in German while a state of war exists—at least technically—and yet both have specialized in the singing of German songs. In fact, Marcella Craft was for many years the leading prima donna in prominent German opera houses.

As I said before, it is a question of taste, and while the poor German language, which has given us some of the noblest thoughts that humanity has come heir to, cannot be convicted of "atrocities"—except when misused by the militarist autocracy, at the same time the horrors of the war are still too recent in our mind, that it might be well, as I said before—to wait.

* * *

When the death of Adelina Patti, the peerless prima donna was reported some time ago, considerable interest was aroused among her old friends and admirers, as to how she passed her last hours especially as it was not known that she was seriously ill.

Through the courtesy of Mme. Garrigue Mott, a friend of Mme. Patti, I am enabled to give some details, which have been furnished by the diva's husband, Baron Cederstrom, who made the last years of the great singer happier ones than those she had enjoyed with her first husband, the Marquis de Caux, or with her second husband, the celebrated tenor, Nicolini, though the tenor was very devoted to her.

It surely should impress itself upon the mass of young singers, especially debutantes, that through her particularly abstemious life, the world renowned songstress was enabled to enjoy good health to an advanced age and that only toward the last did her heart become weak and the pulse uneven, yet she suffered no pain. Unquestionably, the strain of the war and the loss of so many friends told upon her for she was very sympathetic and emotional.

Then, too, the fact that she was not able to go abroad during the war period was bad for her health. It had been, it seems, projected to take her, when she began to fail, to the south of France, but this plan was obviated by the war. A villa had been taken for her at Cannes and she was looking forward to going there.

Almost up to the time of her death, the diva took a great interest in the soldiers. She was very enthusiastic for the Allies and as she wrote to Mme. Mott, she spent most of her time working comforts and other things for "the boys."

* * *

The recital by Percy Hemus, one of our most prominent and successful American baritones, the other evening at Aeolian Hall was unique for a number of reasons.

In the first place, it marked the return to the concert stage of a very estimable musician, a man who gave up his career at the height of his success

to go down to Pelham Bay and act as song leader to the 2000 or more sailors, whom he called his "buddy boys." Hemus used to go with them on long marches and when their spirits flagged, he started to sing and so their courage was renewed and they went on.

In his way, he used up his voice, so that after the war, it was some time before he recovered anything like his former fine condition, though at his concert, it must be said that except in one or two brief moments, he showed that not only could he sing as well as ever but that he had progressed in his art, which is distinctive.

The particular interest, however, of the recital was not in the broad ground covered or in the fine manner in which the songs were rendered, but that this is the first time that I remember when the writers of the words of the songs were mentioned in the program. This is certainly a very marked departure from the old method, which was simply to mention the composer, as though it really did not matter much who wrote the words or what they were. But why were the names printed in such small type? It looked as if their existence were acknowledged, much as you acknowledge the visit of a poor relation who arrives unexpectedly at a dinner party and is given a seat either at the bottom of the table or in the adjoining pantry.

Then, too, the recital had further interest, for while the compositions of a number of foreigners were given—Dvorak, Rubinstein, Bizet and Tchaikovsky—they were all sung in English, which was enjoyable by reason of Percy Hemus's excellent diction.

About the same time that Hemus gave his recital, a lady gave a song recital and made a point that songs by the foreign composers should be sung in the language they were written, but as one critic sagely remarked, "It didn't much matter, for so far as any of the songs were concerned, one did not know whether they were in English, Chinese or Choctaw."

There was a large and enthusiastic audience to greet Hemus in the great variety of songs he gave and which went all the way from an old English ballad by Purcell to Damrosch's "Danny Deever." The audience seemed best pleased by a charming little song entitled, "Rain," dedicated to Mr. Hemus, for which the words and music were written by Pearl G. Curran.

Next in favor came a Negro Spiritual, "Hard Trials," arranged by H. T. Burleigh and then Clayton Johns's "A Belated Violet." Encores for all three were demanded and given.

If I may be permitted a slight criticism on the recital, it would be to suggest, not only to Mr. Hemus but to others, that if in a large auditorium, they use a piano, even a pianissimo effect, it should be simulated rather than produced, for the reason that what may be very effective in a parlor, does not get across the footlights in a spacious auditorium. This is something a good many singers might take to heart, namely, that when in some moment of intense feeling they get confidential they really have it all to themselves and it is only the people in the few front rows who get it. The rest of the audience have to appreciate it by what may be called "absent treatment." Furthermore, the piano passages need all the breath support you can give them. If they have not proper breath support they have no carrying power. The result is that nine-tenths of the audience see the artist showing signs of great feeling, but so far as knowing what he or she is singing, that is left to the imagination. However the imagination is a powerful help.

I have seen a distinguished violinist working up to a high note pianissimo with the audience in ecstasies, although the bow, from where I could see, was almost half an inch from the strings.

* * *

In some of the reviews of the performances given in honor of the centenary of the birth of Jenny Lind, the Swedish nightingale, whose phenomenal success was variously attributed to her voice and to the machinations of the noted showman, Phineas T. Barnum, who had engaged her, only one really touched a vital point and that was that Barnum, without any design, revealed that there was an amount of musical appreciation in this country, which Europeans who looked upon us as being more or less barbaric when it came to matters of music, art and drama, had never even suspected.

And why shouldn't we be a music loving people? Did all the hundreds of thousands of Germans who came here lose their love for music when they were translated into American citizens? Think

of the thousands of Austrians, French, Belgians, English, Irish, Scandinavians and Russians who have come here not only with their folk-songs but with their love for music! Did some deadly influence make them suddenly indifferent or callous to music when they landed at Castle Garden?

The fact of the matter is that while it is true that we had to depend during the formative period of the country for a good deal of our music, our art and our teachers, on Europe, because we were taken up with such matters as building cities, railroads, canals, docks, instituting state and national government, we always had this love of the beautiful and of music in our hearts.

True, there was a counterbalancing influence, which to some degree, holds sway to-day, and that is the puritanical influence, which first came to New England and later spread through the country. The puritans, you know, never liked music or musicians. They considered them emissaries from the devil himself. In fact, they called the violin "the devil's fiddle." They wouldn't allow music in their chapels. I think you can find in some of the old historic records that when it was proposed—that was many decades ago—to have hymn books in the chapels, a hundred of the New England parsons signed a declaration to the effect that "such a procedure was indecent and would impel old men to profanity." I quote literally from the ancient document.

Another influence which has acted adversely to our musical progress has been the attitude of a small clique of music lovers and music critics, who have considered music purely as an art, never thought of its human side, and as the custodians of the art, proceeded to slaughter anything and everything that smacked of a popular character. They never realized that music did not start as an art. It started as an expression of the mass soul in the folk-songs; even before that as the aborigines have taught us, when they roasted their victims to the music of their "tom-toms" before proceeding to the feast, and that is where, my friends, whether you like it or not, you got your "jazz." It was the expression even if he was addicted to eating his enemies of the emotion of aboriginal man, who had elements of friendship, loyalty and indeed of hospitality, which some of the civilized nations of to-day do not possess.

* * *

A correspondent who signs himself W. L. Duncan, asks me to inform him if one must spend many years studying instrumental and vocal music to become a music critic. He would also like to know the necessary requirements to be a music critic.

My own idea, judging from what most of the music critics write, is that the first requirement to become a music critic is a scrap book. The next is a library of works on music and the next an acquaintance with a few serious musicians, whom it is advisable to take with you to a concert or the opera when a new work is given.

Another requirement of considerable importance to enable the person to fill the arduous position is to get from the performer at a recital exact names of the encores he sang or played. Otherwise, there might be trouble. And it also might be well for him to find out beforehand whether the opera that he is listening to is the one on the program or whether it has been changed at the last moment.

Still another requirement, which I would suggest, is that in these days when the critic is supposed to be in several places at the same time, in writing the criticisms of concerts or recitals, it is wise to have someone to know that the event really took place. Otherwise, it is very likely that a notice will appear in a metropolitan paper of a musical performance which never took place.

I would also suggest to Mr. Duncan that before he starts out on his career as a critic, in order to avoid at least one complication, it might be advisable for him to get in communication with the veteran and erudite musical critic of the New York *Evening Post* and learn from him how to spell Tchaikovsky.

It might too be well for the critic to have some knowledge of the foreign languages, but judging from some of the criticisms, which we have to read, this is not absolutely necessary.

Sometimes, efficiency in sports has been deemed a proper preparation for the career of a musical critic, as we know that one of the leading Chicago papers not long ago appointed to the job the gentleman who had won distinction as golf expert and who astounded

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the natives not only by appearing at the opera in his golf suit, but nearly caused a local riot by referring to "Pagliacci" and "Cavalleria" as "the ham and eggs of opera," while it is not so many years ago that one of our great New York dailies under the stress of circumstances appointed as its musical critic a gentleman whose energies up to that time had been devoted to recording prize fights, and baseball matches, and who, having been to a performance of a symphony, wrote of it as "a pitched battle between the gentlemen who played on the violins and those who played the brass instruments," in which as a conscientious umpire, he awarded the prize to neither but gave it to the gentleman who had played on the big drum.

So I trust that Mr. Duncan will not be discouraged and if he wants to add to the spice of life by joining the noble army of martyrs in the cause of musical criticism, he will not deem it necessary to worry about scores or foreign languages or indeed compositions of any kind. Let him take to heart this admonition that the less he knows and the more he writes the better, but that if he expects to hold his job, it might be advisable for him to refer occasionally in the higher terms of eulogy to the critic of one of the dailies as "our revered dean." This will give him protection and security in his job.

* * *

The announcement that Mme. Rosina Storchio has been engaged for the coming season to come to this country and sing with the Chicago Opera Company is of considerable importance.

Mme. Storchio has long been looked upon as the most distinguished prima donna in Italian opera abroad. Her name in Italy, Spain and Portugal and southern Europe has long been a household word. She is not as young as she was, for when "Madama Butterfly" was produced at the Scala in Milan some sixteen years ago, she "created," as they call it, the part of *Madama Butterfly*. She is to make her debut with the Chicago company in New York in that rôle. Years ago, Mme. Storchio was the friend of another noted Italian musician. As a result of that union, a child was born, to which the mother was greatly attached though it suffered from certain disabilities. It has since died.

The matter has interest particularly for students of eugenics. One would have said that the offspring of two of the greatest geniuses of the musical world would have inherited some of the talent, vigor and ability of its parents. This does not seem to have been the case.

Curious how nature works out. Her law would seem to be the tendency of opposites to come together, so the big man picks out the little woman, the big woman picks out the little man and that is why you sometimes find a wonderfully beautiful woman with the world at her feet, picking out as the companion of her wedded or social life what is generally in this country known as a "mutt." In the same way, you will find some of the most refined and handsome men, men of large means, disdaining the consort who is refined, beautiful and highly educated, and associating with the female of the species who is more deadly than the male and who eats up everything, including riches, honor, and even self-respect.

* * *

In his review of the opening concert of the reorganized National Symphony Orchestra at Carnegie Hall, the critic of the New York World wrote:

"On first hearing, it may be said that the string section has a fine sonorous beauty, not entirely in accord with one another yet and at times a bit harsh on the attack. The virtuosity of the other choirs had greater opportunity in the final number of Strauss's 'Death and Transfiguration,' which the writer did not hear."

We have here something which marks

a notable change and certainly one for the better, the acknowledgment of a competent and conscientious writer for the press, that he did not desire to express an opinion with regard to part of the performance at which he was not present. The obvious question of the average person would naturally be: "Well, why didn't he stay?"

And here we touch upon one of the grave difficulties under which all criticism, dramatic as well as musical, rests in this city, and that is the practical impossibility of the critic to review a performance and then get his copy to his paper in time for the morning edition. On the World, I believe the "dead line" as they call it, is eleven o'clock. Now, how can any man, however quick he may be, write a discriminating review of a performance of importance and get the copy from Carnegie Hall down town by eleven o'clock?

What happens?

He may prepare something in advance as an introduction. Then he will run out in between the numbers to the press room, write a little more, finally finish it up as best he can and rush it out in time to get it in over the tape of the dead line.

For this situation, unjust to performers, composers, whose works are given, and certainly unjust to the critics, the public itself is responsible. People expect notices of performances to appear in a paper which they read at their breakfast table or which they read in the cars coming into New York from the suburbs.

In this situation something has to give way and that something is that a carefully written review cannot be accomplished with the requirements of a daily paper.

What is the remedy?

Certainly for the more important performances mature judgment should be reserved for an article in the Sunday edition and in the next morning's papers there should be only a brief news report of what took place and particularly of how the performance was received by the audience, which is of greater importance, in my judgment, than the critic's long-winded personal viewpoint, which, as I said must be written in advance of the performance itself and therefore is generally quite perfunctory.

In Europe, they manage these things better. There, with regard to the appearance of a new orchestral work or the production of a new opera, or whatever the work may be, the critics write at their leisure and so their criticism is apt to appear perhaps several days after the event, but it will be worth reading and worth keeping. Hanslick years ago, the renowned music critic of the *Neue Freie Presse* of Vienna, acquired a national reputation as a critic.

How did he accomplish this?

He never reviewed any work of music except he had heard it more than once, and then at his leisure, having digested the matter, he wrote that which was classic as well as critical.

* * *

To those who know the papa of Mischa Elman, it must have been delightful to read in the press that when Mischa was recently with his father in Honolulu, that papa was so struck with the appearance of the Hawaiians that he began to study their language, which he declared contains so many of the elements of Hebrew that he is convinced the people are descendants of one of the lost tribes of Israel.

Now there are some of us, who have had the pleasure of an acquaintance with Mischa's papa, who might suggest that instead of devoting his time to studying Hawaiian, he might devote himself to the study of the English language says Your

Mephisto

MUSICAL STARS ARRIVE

European Liners Bring Back Notables of Opera and Concert World

The European liners continue to bring back to the United States, luminaries of the musical firmament. On the Dante Alighieri which came into New York on Oct. 9, was Giulio Gatti-Casazza, general director of the Metropolitan Opera, and Roberto Moranzoni, conductor in the same organization. Mischa Elman, violinist, arrived on Oct. 6, on the Olympic, and also Riccardo Martin, tenor, formerly of the Metropolitan but who will sing with the Chicago forces this season. Otto Weil, assistant manager of the Metropolitan, was also on the Olympic, and Duce Kerekjarto, violinist, who will make his American debut in Carnegie Hall next month.

On the Adriatic, on Oct. 9, came Ema Destinn, soprano of the Metropolitan, and Ganna Walska, who will sing with the Chicago forces this season. Fritz Kreisler was due on the Nieuw Amsterdam on Oct. 12.

Francesca Zarad Begins Tour with Indiana Recitals



Francesca Zarad, Soprano

Among the new singers who have been touring this country during the last season is Francesca Zarad, the soprano, who has been heard as far as the Pacific Coast with success and is again on tour this season. Mme. Zarad opened her fall season on Tuesday evening, Oct. 12, with a recital at St. Mary's College at Notre Dame, Ind., and on Saturday evening, Oct. 16, she will give a recital at Notre Dame University, which is less than a half mile distant from St. Mary's. This is probably her only "short jump" this season, as bookings have already been made for her which will carry her into Michigan, Ohio, Pennsylvania, New York, Maryland, South and North Dakota, Florida, Alabama and Virginia. John J. Becker, composer-pianist, Dean of the College of Music at Notre Dame University, will accompany Mme. Zarad in all her concerts in Michigan, Indiana and Ohio this season.

Mme. Zarad recently spoke with a representative of MUSICAL AMERICA on the subject of advertising and sounded an interesting note. "My manager," she said, "has frequently been asked during last season why page advertisements of me have not appeared in the musical papers. He replied that the only reason he knew of was that Mme. Zarad did not have the money to pay for such advertisements. The person who asked this of my manager was a local manager, who engages the services of artists and his query was eloquent testimony as to the potency of advertising in the proper channels.

"It is a question that may well be pondered over by the young artist, about to embark on a public career. I very foolishly thought that I could get along without spending large sums of money for advertising in the musical press. One might as well try to dislodge the Woolworth Building with one's head as to hope for financial success in the musical field, no matter how talented one is, without strong representation in the recognized musical journals. Every dollar that I can spare will, henceforth be placed into advertising in the musical journals, for I know that I will receive many times the amount of what I expend. My advice to young artists is: 'Advertise to the limit of your ability,

but only in the recognized musical journals!' There are many journals in which one may advertise, many of them quite useless for securing engagements or interesting a music-loving public. One must decide which are the best papers and concentrate in them. This is, indeed, an age of advertising and it has been brought about by the fact that circularization, the old method of letting the public know about oneself, is too expensive and is non-productive."

Tetrazzini Says Alienation Charge Was Made for Revenge

LONDON, Oct. 12.—Tetrazzini, who has arrived here on her way to America for her farewell tour of that country, is indignant that her name has been connected with the story coming from Milan of a suit for damages charging alienation of a husband's affections. Mme. Tetrazzini declares that the judge declared her innocent of the allegation upon finding that the charges had been instituted out of revenge because of her refusal to pay \$60,000.

Toscanini to Arrive Week Earlier Than Announced

A cablegram has just been received from Arturo Toscanini announcing that, on account of a change in the schedule of the steamship *Presidente Wilson*, he will arrive in New York with his orchestra about Dec. 12, one week earlier than originally planned. Upon arrival, Maestro Toscanini and La Scala Orchestra will leave for Camden, N. J., where they will devote one week to the making of Victor records.

Arrigo Serato Sails for U. S.

Word has been received by Annie Friedberg, the manager of Arrigo Serato, the Italian violinist, stating that he will sail from the other side on the Olympic, Oct. 27, arriving in this country for his American tour the first week in November.

Paolo Martucci Back From Italy

Returning to New York, Sept. 25, on the *Mauretania*, Paolo Martucci, the piano teacher, has reopened his studio. Mr. Martucci spent three months in Italy this summer.

Announcement!

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MUSICAL ITALY AWAITS OPERAS NEW AND OLD

Open Air "Aida" in Milan Applauded—
Zandonai at Work on "Romeo
and Juliet"

Richard Strauss, during his recent tour through Italy, visited Verona and was enthusiastic over the open-air performances of "Aida." As works particularly adapted for this kind of performances, he suggested "La Vestale" by Spontini and Wagner's "Rienzi."

Riccardo Zandonai is working at his new opera "Romeo and Juliet," and has finished the first act. The book is by Giuseppe Adami and Arturo Rossato, who drew their inspiration mostly from Italian novelists.

A special operatic season, in occasion of the fiftieth anniversary of the proclamation of Rome as capital of Italy has been organized at the "Costanzi" in Rome. The bill contains: "La Wally" by Catalani, with Mme. Baldassarri; Mascagni's "Amico Fritz," Verdi's "Otello," with Paoli; "Madame Butterfly," with Tamaki Miura; "Cavalleria Rusticana" and "Pagliacci," with the Spanish tenor Antonio Cortis. The ballets are to be "Puppenfee" and "Carillon Magico" by Pick-Mangiagalli.

Pick-Mangiagalli has lately had a new enthusiastic success at the Teatro Donizetti in Bergamo, where a first rate operatic season is taking place in occasion of the annual fair and the "Congresso Eucaristico." Rossini's "Mosè" with Nazareno De Angelis's unique characterization and a very good "Carmen" with Giuseppina Zinetti, a real revelation, in the title role, were a sequence of full houses and of well-deserved warm successes.

UBERTO D'ALBERTIS.

Harold Henry to Fill Many Return Engagements on Western Tour

Harold Henry, pianist, has been booked for an extensive season, beginning with appearances throughout Iowa and Nebraska in October. He will also be heard in different Montana cities, and will play again with the Seattle Orchestra in Seattle. Later, he will fill many engagements throughout Oregon, California, Arizona, Texas, Oklahoma, Kansas and Illinois, reappearing in many places where he was heard last year. Mr. Henry is under the management of Harry and Arthur Culbertson.

SOUTH BEND, IND.—John Rankel, baritone, sang here recently with the Van Grove Quartet.

Yvonne de Tréville Finds Folk-Song Collection Safe in Her Brussels Home in Spite of Germans

Returning to Belgium for First Time Since Start of War, Soprano Is Struck by Country's Swift Recovery—Sings "Lakmé" to Enthusiastic Audiences—Introduces American Songs at Brussels and London Musicales

RETURNING to Brussels for the first time since the outbreak of the war, Yvonne de Tréville, the soprano, who, though born in America, is of French parentage and has spent much of her life in France and Belgium, discovered a result of the war which was private to herself, yet of interest to a considerable portion of the public, since it had to do with the collection of folk-songs on which she draws for many of her programs. The occupation of her home in Brussels by the Germans had led her to fear for this collection. All in manuscript, it represented the labor and unreproducible luck of a good many years. On her travels through Europe, Mme. de Tréville had noted down the songs of the people wherever she heard them, and was thus the possessor of a collection which it would be difficult to find a peer to.

But, "devastated as the house was," Mme. de Tréville reports, "my precious folk-songs had not been touched. Together with my American grand piano and my harp, it was safe in some rooms which the occupants of the house had sealed up for later plundering, when the armistice came and they had to depart. I might attribute the good condition of my scores and instruments to the traditional German passion for music, if I did not know through my servants, who remained in the house, even during its occupation by German officers, that they let it alone through indifference and not through respect. My maid told me only once did any of the officers sit down at the piano, and the man who made this single musical venture was so heavy that the seat broke under him and he struck his head against the keyboard!"

"Aside from such private evidences as this and the great aging of my friends, I found Brussels as lively as ever and pretty well recovered from the war. Prices are about three times as high as they used to be, and instead of the old familiar faces at the opera, one saw hosts of the *nouveaux riches*, many of the old patrons of the art having been reduced by the war to the rank of *nouveaux pauvres*. There are hosts of 'soap barons' about, as the people call the war-millionaires; but they are tremendously enthusiastic about the opera and other forms of music, so that their rise should prove beneficial in its eventual effect on art. The country as a whole is making a more rapid recovery than any other in Europe. Of course, Belgium was the first to receive aid, just as she was the first to be attacked; but the character of her citizenry is a factor of importance not to be overlooked. The Belgians are like the Japanese in their reverence for their parents; as long as the father and mother are living, the children will not leave home and will regulate their affairs by parental advice. This makes for a very close and stable social organization.

Finds Audiences Eager

"My greatest personal pleasure, on my visit to Brussels, was derived from the enthusiasm of my public. In six or eight years, one might imagine, one's public might forget one, especially when it has itself been subjected to great change. But the contrary was the fact. *Lakmé* has always been a favorite rôle with me, in fact my greatest favorite of all, and it is a favorite with my Belgian public also. I began singing *Lakmé*, and *Lakmé* I continued to sing as long as I stayed in Brussels. It seems unfortunate that the high range of both the soprano and tenor parts keeps it from being presented much here in America. The Hindu character of the *mise-en-scène* is unusual and fascinating, and it contains a very beautiful ballet.



Photo by Hoover Art Co., Hollywood, Cal.

Yvonne de Tréville as "Lakmé" and in Propria Persona

"Another beautifully mounted opera at the Théâtre Royal de la Monnaie, while I was there just now, was Albert Wolff's 'L'Oiseau Bleu.' M. Wolff conducted in person. The stage sets and costumes were all differently planned from those of the American production. Mr. Anisfeld's designs, used at the Metropolitan, were heavy and Russian, while the Belgian artists had followed a more fairy-like French style throughout. Another opera which I was delighted to hear as a spectator at the Monnaie was 'Orfeo,' which is given at least three or four performances regularly every season, in a classic style which accords well with the purity of the music. A strange experience it was to hear the same work played at Covent Garden a little later, with Clara Butt in the title rôle.

"In London I made some concert appearances, and there, too, the most conspicuous result of the war was the absence of the handsome, distinguished men of the upper classes whom one used to see so much at musical affairs. Of course, many of them were among the casualties. Among the recitals I was giving in London was to have been one of my costume recitals; this I had to postpone three times, in spite of having engaged the hall and arranged all the details; so I finally arranged with my management to give it on my return at the end of my American concert season, for I had to get back here to fill engagements. When I return to Europe in the spring I shall immediately begin appearances at the Monnaie, for I prepared several rôles with the company while I was there this season—*Rosina* in 'The Barber of Seville' and *Juliette*, for example. I don't know just what rôles I shall give most, but if I begin on *Rosina* I dare say it will have to be that till the end of the chapter, just as it was *Lakmé* this time. I shall also tour the Scandinavian countries, where I have often appeared in the past, and shall sing in the opera at Copenhagen and Stockholm, where I am well known.

"For the concert season which I shall soon open in Canada, I have many Belgian novelties which I brought back with me. One of these is a song by De Greef, a pianist-composer who is unknown here, I believe, except for a folk-song suite for orchestra which Mr. Damrosch recently presented. I shall not give my New York recital until early in the new year, for I wish to look over my new songs more thoroughly before making a selection of them to give here. Why do Americans know so little of Belgian music, I wonder? Of course, they do know Grétry and César Franck, but they put both of them down as French. Belgium knows even less, however, of American music than America does of Belgian. A Belgian vocal teacher of note asked me whether there was such a thing as an American song at all. Isn't it obvious what my answer must have been? I gave her copies of the American songs I had with me and could spare, and I

have promised to keep her informed about new songs which appear here. She felt that American songs should be useful to her in her work on English enunciation with her pupils.

"I believe I was something of a pioneer in presenting an entire program of American songs at the home of Countess van de Burch in Brussels and at Lady Brittain's in London. Before singing them, I translated and explained the background of my songs to my Belgian friends; and I found them and the Londoners really very much interested in the Negro spirituals, arranged by Reddick and Burleigh, and the songs by Cadman—his Indian arrangements—and MacDowell, Warford, Kramer and Fay Foster which I sang. My friends here have asked me whether I did not feel any of the much talked of British hostility toward American singers. I did not feel anything of the sort and suspect that the matter has been greatly exaggerated anyhow. Of course, I personally was accepted rather as an artist from the Monnaie, and therefore of Belgian derivation, than as an American."

D. J. T.

Arthur Kraft, tenor, will give his Chicago recital, Nov. 8, in Orchestra Hall, under the local management of Wessels and Voegeli.

SAN FRANCISCO, CAL.—Constance Alexandre, mezzo-soprano, and Cecilia Arrillaga, pianist, were soloists recently at the California Theater.

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Pianist

Recital

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OCTOBER 26

—TUESDAY, 8:20 P. M.—

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SEASON IN SWING IN PHILADELPHIA

Ysaye and Mirovitch Appear
As First of Early
Recitalists

PHILADELPHIA, Oct. 8.—What might be called the official opening of the Philadelphia music season of 1920-21 occurred on Sept. 30. It was much ahead of the usual schedule. The inaugural concert customarily has been the first pair of concerts by the Philadelphia Orchestra, the third or fourth week in October. This year they will come Oct. 15-16. But before that date, in addition to the joint recital of Eugene Ysaye, violinist, and Alfred Mirovitch, Russian pianist, who made his debut here, we are to have also the local debut of Tom Burke, the Irish tenor, and four performances of opera by the Italian Lyric Federation, beginning with "Aida" and "Carmen," this Thursday night and Saturday afternoon.

The torrential storms of the equinox as well as the fact that many musical people are not home yet, prevented a full Metropolitan Opera House to greet the distinguished Belgian whose work both as soloist with the Philadelphia Orchestra and as conductor of the visiting Cincinnati Symphony Orchestra, have won him a following in this city. But the audience was highly enthusiastic, and with reason, for not only was it given its first virtuoso music after a lapse of nearly half a year since the last big concert of spring, but it heard an admirable program beautifully delivered. Mr. Ysaye, though in the Indian summer of his artistic career, still has the beautiful glow of understanding and sympathy about his playing, and it is still rich in tonal beauty. His program included the D Minor Sonata of Geminiani, one of the old Italians, whose really lovely composition was given appropriate loveliness in the disclosure. "Ecstase," an Ysaye composition, had the modern touch in feeling and handling and was free in form. Other numbers were a brilliant Vieuxtemps Rondino, the Wieniawski Polonaise in A, capitolly performed, Chopin's E Minor Waltz arranged by Ysaye, and the Prize Song from "Die Meistersinger."

Alfred Mirovitch made a very favorable impression. He has abundant technique, without making its resources too manifest in his playing, and he has a nice feeling for interpretation, without striving for the sensational or unique. Instead of trying to be original, he is content with endeavoring to give in a traditional way the intentions of the composer. His major number was the piano arrangement of the Bach D Major prelude and fugue for organ, and in addition he gave the Mozart Sonata in A, Schumann's arrangement of the Paganini Capriccio in E, and works by Liszt, Chopin and Liadow.

Olga Samaroff, who is still in Holland finishing her series of concerts, will not return to this country till the middle of the month or a bit later. She is to begin her series of concerts, to include all the

Musical Almanack for OCTOBER, which hath XXXI Dayes

Compiled by F. C. Schang

- 1 F Hay-fever victims take first easy breath since Aug. 20, 1920.
- 2 Sa Academy of Music, New York, opened with opera "Norma," 1854.
- 3 Su Concert manager gets two pieces of gum out of slot machine for one cent, 1920. Decides world is not so bad, after all.
- 4 M Louis Koemmenich born, 1866.
- 5 Tu Mischa Elman invents non-refillable violin, 1920.
- 6 W JENNY LIND CENTENNIAL. (Mlle. Lind is the first singer to have a good 5c cigar named after her.)
- 7 Th Amateur vocal critic declares in barber shop that Caruso is not such a much, 1920.
- 8 F Caruso sends amateur critic large floral wreath, 1920.
- 9 Sa Giuseppe Verdi and Camille Saint-Saëns, famous Italian and French composers respectively, born 1813 and 1845 respectively.
- 10 Su U. S. Naval Academy opened, 1845. Music school added, 2009.
- 11 M Theodore Thomas born, 1835.
- 12 Tu America, continent much admired by European artists, discovered, 1492. Arthur Nikisch born, 1855.
- 13 W Marmaduke Marimba, inventor of the Royal Marimba, assassinated, 1898.
- 14 Th William Penn, responsible for Philadelphia, born, 1644.
- 15 F New York Symphony Orchestra organized, 1878. Farrar makes debut in "Faust" at Berlin Royal Opera House, 1901.
- 16 Sa Art Hickman invents famous whistle, 1917.
- 17 Su Turkey declares war on Balkan states, 1912.
- 18 M 1,000 wives kiss Sultan good-bye, 1912.
- 19 Tu First performance of "Tannhauser," Dresden, 1845.
- 20 W "Liebestraum Blues," by Irving Berlin, declared to be season's song hit, 1933.
- 21 Th One boiler welder, three riveters, added to Philadelphia Symphony Orchestra, 1920. All-Wagner program announced.
- 22 F Franz Liszt, born 1811. Sarah Bernhardt born, 1845. Boston Symphony Orchestra gives first concert, 1881.
- 23 Sa Musical crank astonishes world by discovery that jazz is descended from the madrigal (pronounce "mad wriggle"—thank you.—Ed.).
- 24 Su Mischa Elman and Fanny Hurst start work on their "comedy, with music," 1922.
- 25 M Johann Strauss born, 1825. Georges Bizet born, 1838. Gretchaninoff born, 1864. Several other persons born, 1874; 1906; 1711; 1444.
- 26 Tu Marconi invents wireless piano, 1925. Voted the Nobel Peace prize, same year.
- 27 W Paganini born, 1782. T. R. born, 1858.
- 28 Th Famous opera singer considers claque entirely unnecessary, 1920.
- 29 F Claque considers famous opera singer wholly superfluous, 1920. Anna Case born, 1898.
- 30 Sa Oliver Ditson, who did a great deal to popularize college songs, born 1811.
- 31 Su HALLOWMAS EVE.



Jenny Lind

New Union Rules

AS we roller-skate to press, the Musicians' Union announces the following rules, subject to change without very much notice:

- 1 Conductors will issue fanfares only on request.
- 2 No flute player may accompany an unmarried soprano unless properly chaperoned.
- 3 Musicians' pay will be computed by the number of bars played per evening. There has been an advance in the price of bars. The old five-cent bars are now seven cents, and the ten-cent ones, twelve. Nut bars are fifteen and twenty-five cents.
- 4 At least 17½ whole rests are to be granted to each musician in every number played.
- 5 Performers upon the *cor de chasse* must be provided with hunting licenses and are permitted to perform only in open seasons.
- 6 Second violins may not associate with first violins except on invitation of the latter. All instruments to be delivered through the basement entrance.

ANECDOTES

(Translated from the Egyptian)

RAMESES II was furious. Although the state dinner had run off without a hitch—without a half-hitch even—his *chef d'orchestre* announced to him that there would be a delay in the musical program. The bass drummer had mislaid his instrument. "What!" roared the king, "lose a bass drum? Impossible!" "Not at all," replied the *chef d'orchestre*, gloomily, "that same man once lost a full-grown hippopotamus."

(Expurgated from the German)

IT is perhaps superfluous to remind the reader that Frederick the Great was indordinately fond of playing the flute. One night he was playing the flute, incognito, in the courtyard of a little inn. Suddenly a window slammed up and a head appeared. "Who are you?" demanded a voice. "What do you want?" "I'm Frederick the Great—" the emperor started to explain. "You—great!" snorted the voice. "Somebody's been kidding you. You're the rottenest flute player I ever heard!"



Frederick the Great

thirty-two piano sonatas of Beethoven, on Nov. 2 in the ballroom of the Bellevue-Stratford. This is the series which she planned for last season and prepared in full but had to postpone on account of

her nervous breakdown. Her husband, Leopold Stokowski, director of the Philadelphia Orchestra, will co-operate with her, delivering addresses on "Sonata Form and Its Development."

W. R. M.

TOUR FOR PHILHARMONIC

Stransky Forces Will Again Take Up
Educational Work at Colleges

The Philharmonic Society of New York, in addition to its New York concerts and touring engagements, will again take up its direct educational work with the younger lovers and students of music. In this work the society will have the co-operation of the departments of music in Yale, Princeton, Vassar and other colleges and universities. A series of Philharmonic concerts has again been arranged for Vassar College at Poughkeepsie, where four concerts were given last year, besides four lectures on music by Professor George C. Gow of Vassar, illustrated by the Philharmonic Orchestra. Other Philharmonic performances will be given at Holyoke, Mass., where the audience is composed practically in its entirety of Mount Holyoke College students; at Woolsey Hall, Yale University, and Alexander Hall, Princeton. Advance copies of Philharmonic programs are mailed throughout the season to these and other educational institutions

and used as subjects for lectures in collegiate music departments.

During the season the Philharmonic Orchestra will give seventeen Sunday afternoon concerts in Greater New York, twelve in Carnegie Hall and five in the Brooklyn Academy of Music. The other afternoon series comprise sixteen concerts in Carnegie Hall. In all, the Philharmonic has announced forty-nine concerts, the evening series consisting of four Saturdays and twelve Thursdays.

Hunter College to Give Free Concerts in New York City Schools

Hunter College in New York, has announced a series of free orchestral and operatic concerts for students, teachers and workers, which will be begun the last week in October. A small orchestra and a quartet of singers will also visit public schools in the boroughs and give free programs. Dr. Henry T. Fleck of Hunter College is in charge of the series, from whom tickets may be had.

George Roberts to Tour Again With Florence Macbeth

George Roberts, pianist and accompanist, has been re-engaged for his third season as accompanist for Florence Macbeth, soprano of the Chicago Opera. Mr. Roberts makes his first appearance of this season with Miss Macbeth in Rochester, N. Y., on Oct. 26.

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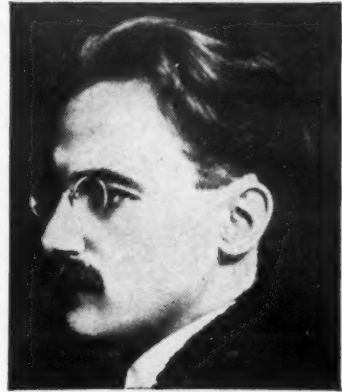
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PEOPLE'S CHORUS HAS FIRST GUEST NIGHT

Camileri Forces Present Hanna Butler
and Philip Spooner at Opening
Concert of Season

At its first guest night of the season in the High School of Commerce, Oct. 4, the People's Liberty Chorus presented Hanna Butler, soprano, of Chicago, and Philip Spooner, tenor.

Mme. Butler, who sang in New York for the first time on this occasion, displayed a voice of lyric quality, equal to the demands of her well-chosen numbers. The appearance of Mr. Spooner, who had many friends in the audience, called forth a round of applause which he fully justified by his singing. Both artists responded to encores.

The chorus itself sang splendidly a number of offerings which included Beethoven's "Creation Hymn" and Gounod's "Alpha and Omega" from "Mors et Vita." Under Mr. Camileri's leadership it demonstrated the unique method of ensemble voice training so frequently commented upon.

A young classic dancer, Lefa Le Vine, made a good impression in two original interpretations.

An impromptu speech was made by Julia Arthur, the guest of honor. Mrs. Skeffington S. Norton, patron of musical ventures, was the hostess.

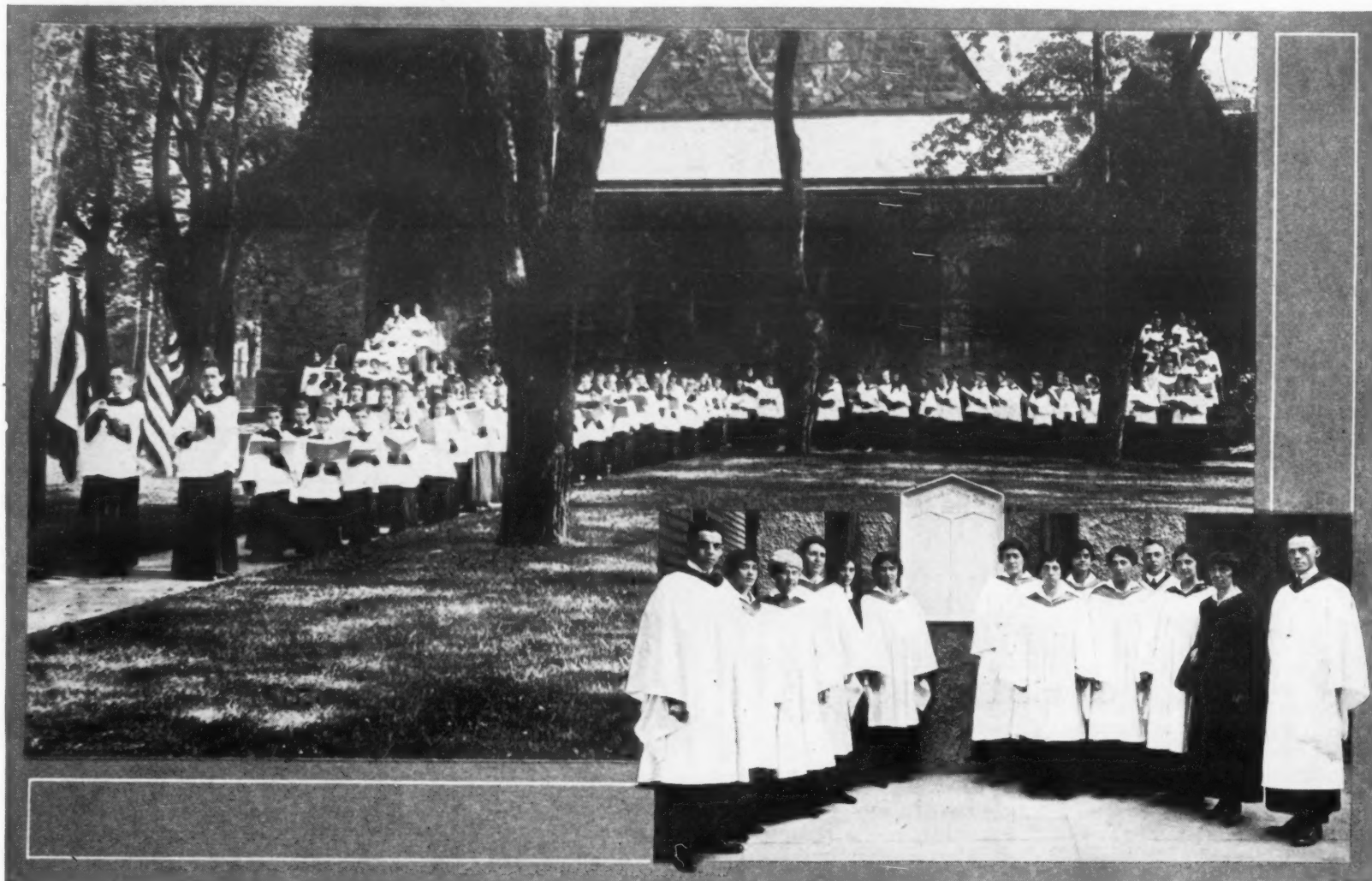
Pavley-Oukrainsky Ballet Dancers Give Performance in Rockford, Ill.

ROCKFORD, ILL., Oct. 5.—Andreas Pavley and Serge Oukrainsky, Russian danseurs, with their ballet and the Philharmonic Orchestra, Charles Elander, conductor, opened the season Sept. 28, with one of the most artistic and successful events known to Rockford. The leading dancers with their finished work, the capable ballet and an orchestra of unusual excellence, made an ensemble of rare perfection. Lighting effects, beautiful costuming and settings were all that could be anticipated.

Wellesley Offers Free Music Courses to Housemaids

BOSTON, Oct. 4.—Special courses in music and art are the inducements being offered to obtain help at Wellesley College. It has been found extremely difficult to secure housemaids and waitresses at the college and the authorities have announced the free lectures in the hopes it may attract help.

Flemington, N. J., Choir Provides Broad Musical Training for Town's Children



HOW ONE LITTLE CITY IS PROVIDING A FIRM MUSICAL FOUNDATION FOR ITS RISING GENERATION
Flemington (N. J.) Children's Choirs in Yard of the Presbyterian Church. The Inset Shows the Chorus of the Alumni Officers and Tablet Committee, with Directors of the Children's Choirs

FLEMINGTON, N. J., Oct. 15—A unique service took place in Flemington Oct. 3, when a Distinguished Service tablet, presented to the Flemington Children's Choirs, was unveiled. This tablet is imbedded in the front wall of the choir studio. At the top of the tablet is the word, "Fidelitas," the choir motto, and underneath are placed the names of twenty choristers, who during

their years of training did notable work. To this list is to be added each year the name of the chorister, who in the eyes of the directors is considered worthy to be placed in this honor group.

The Flemington Children's Choir was founded by Elizabeth Van Fleet Vosseller and Bessie R. Hopewell in the Presbyterian Church twenty-five years ago. Since its beginning it has grown to such proportions that it now embraces the children of the five Protestant and Catholic churches of the town, with a membership of 170 voices.

These choirs have developed the regularity and system of a regular choir-school, and have their own charming studio where rehearsals are held. Small salaries are paid each chorister, and prizes and medals are offered as a stimulus for high endeavor. The training consists of a six-year's course, and each year at a formal graduation those who have completed this training receive diplomas admitting them into the senior choirs of their respective churches.

The chorus of the alumni which presented this tablet was organized last spring with a membership of 150. They practically represent the senior choirs of the town, and serve their churches with remarkable faithfulness. Graduate and degreehoods are worn over their surplices to denote their choir rank. They are also very active in their service to the community. Besides the aid

given to local affairs, they are planning to give the citizens of the town the opportunity of hearing several famous artists each season.

"We, the chorus of the alumni of the Flemington Children's Choirs, believe music to be God's gift to His children, and as ministers of song, do give ourselves to this holy office of the church. We pledge ourselves by our service, enthusiasm and means to aid the music of the church; to respect by perfect silence, the art of music during its performance, nor to suffer disturbance from others. Therefore we do give our utmost support to this cause of good music in any community in which we may live."

—Alumni Creed.

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ENGAGEMENTS UNTIL CHRISTMAS



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STANLEY

- Oct. 21 } Cleveland
" 23 } Cleveland Orchestra
- " 29 } Boston
" 30 } Boston Symphony Orch.
- Nov. 1—Philadelphia
Boston Symphony Orch.
- " 2—Washington
Boston Symphony Orch.
- " 3—Baltimore
Boston Symphony Orch.
- " 5—Brooklyn
Boston Symphony Orch.
- " 8—New York
Carnegie Hall Recital
- " 15—Hartford
Philharmonic Orchestra
- " 18—Toledo
- " 21—Milwaukee
- " 25—Oklahoma City
- " 29—Dallas
- " 30—Ft. Worth
- Dec. 2—Brownwood
- " 4—Waco
- " 7—San Antonio
- " 9—Shreveport
- Dec. 11 } Exact dates of Southern
to } points booked, in course
Dec. 17 } of adjustment.

Mme. Stanley uses the Mason & Hamlin
Piano

Ellmer Zoller at the Piano



FLONZALEY QUARTET

- Nov. 9—Middlebury, Conn.
- " 10—Manchester, N. H.
- " 12—Williamstown, Mass.
- " 13—Scarboro, N. Y.
- " 15—Richmond, Va.
- " 16—Norfolk, Va.
- " 17—Petersburg, Va.
- " 20—Danbury, Conn.
- " 21—Philadelphia
- " 23—New York
- " 24— " "
- " 26—Beaver Falls, Pa.
- " 28—Chicago
- " 29—Kenosha, Wis.
- " 30—St. Paul
- Dec. 1—Minneapolis
- " 2—Grand Forks, N. D.
- " 3—Fargo
- " 5—Milwaukee
- " 6—Oshkosh
- " 9—Waterloo, Ia.
- " 13—Keokuk
- " 14—St. Louis
- " 15—Indianapolis
- " 16—Louisville
- " 19—Pittsburgh
- " 20—Washington



Mr.
Josef

LHEVINNE

- Oct. 14—Millbrook, N. Y.
- " 15—Orange, N. J.
- " 17—New York
Carnegie Hall Recital
- " 21—Evanston, Ill.
- " 22—Cleveland
- " 25—Waterloo, Ia.
- " 28—Ft. Worth, Tex.
- " 29—Abilene, Tex.
- Nov. 2—Austin, Tex.
- " 4—Dallas, Tex.
- " 5—San Antonio, Tex.
- " 12—Phoenix, Ariz.
- " 15—Hollywood, Cal.
- " 16—Los Angeles, Cal.
- " 19 }
- " 21 } San Francisco
San Francisco Orch.
- " 22—San Jose
- " 23—Berkeley
- " 26—Stockton
- " 28—San Francisco
- Dec. 1 { Five or more points Pa-
to } cific Northwest. Exact
Dec. 11 } dates in course of adjust-
ment.
- Week of { Exact dates of Middle
Dec. 13 } West points booked, in
course of adjustment.

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CARNEGIE HALL, NEW YORK

The Riminis Visit Campanini's Widow



Group of Musical Folk at Villa of Mme. Campanini, Salsomaggiore, Italy. Left to Right: Nella, Mme. Campanini's Faithful Maid; Giacomo Rimini, Mrs. Forrest Lamont, Rosa Raisa, Mme. Campanini, Mrs. Herbert M. Johnson, Forrest Lamont, Tenor of Chicago Opera Association; Herbert M. Johnson, Executive Director of the Same Organization. Seated: Mme. Campanini's Niece

GIACOMO RIMINI and Rosa Raisa, who were married in Naples last month, experienced considerable difficulty in making a honeymoon on account of the railroad strikes now absorbing the time and attention of Italy. Finally,

however, they solved the problem by purchasing a car and traveling at their own sweet will. The tour included visits to many of their intimate friends in different parts of Italy, among whom was Mme. Eva Tetrassini-Campanini, widow

of the late director of the Chicago Opera Association, of which both singers have been members for several years. The accompanying photograph was taken on the estate of Mme. Campanini at Salsomaggiore.



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pearing on the same program with Miss Braslau were David and Clara Mannes, also newcomers to Jersey City, and whose artistic playing delighted every one. They played the A Major Sonata by Beethoven and several shorter numbers. The concert was the occasion of the annual scholarship entertainment of the College Club of this city, a group of about 120 women, who for more than ten years have been bringing to Jersey City great musicians. The club officers are Agnes Dickson, president; Edith Merritt, Stella G. Streeter, Mrs. W. F. Enteman, Emma L. Kemp, Mrs. Henry Spence and Cassie Marsh. Other members in cap and gown with the hood of their alma mater served as ushers.

A. D. F.

MINETTE WARREN'S DEBUT

Young Western Pianist Presents First Program at Aeolian Hall

Local concert-goers who in recent times have been made acquainted with various young persons euphemistically labeled "little devils" of the keyboard, encountered at Aeolian Hall on Monday evening of last week a veritable speed demon of the piano. She is called Minette Warren and emanates from somewhere out West. Miss Warren's frail and dainty appearance belies the amazing nature of her playing. But if the ear mistrusted its own senses at first, it could not refuse to credit the worst after the young person had subjected four distinct and separate compositions, including Schumann's F Sharp Minor Sonata, to the same kind of vertiginous treatment. Miss Warren must at some time in her youthful existence have heard and heeded Anton Seidl's phrase "never be tiresome at the piano." At all events, she took no such chance. So she tore through the music like something either wound up or possessed. Rhythm, phrasing, outlines—all were obliterated in the mad flight of notes. Nothing, apparently, mattered except to reach the end in the shortest time possible.

In achieving this Miss Warren was triumphant in music by Bach, Handel, Paderewski and Schumann, none of whom would probably have recognized their works had they chanced into the hall at the time. Whether the things by Chopin, Gluck and Schubert that the program included among its other spacious delights, fared similarly, at least one listener did not wait to learn but, following the pianist's example, sought satisfaction in speedy flight.

H. F. P.

New Studio for Maia Bang

Maia Bang, assistant teacher to Professor Auer and well known through the recently published first two volumes of her "Elementary Violin Method," has returned to New York from Lake George, N. Y. Miss Bang is busy with teaching at her new studio, 272 West Seventy-seventh Street.

Frances Alda
Mary Garden
Carolina Lazzari
Charles Hackett
Renato Zanelli
Rudolph Ganz
Raoul Vidas
and
John McCormack

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Braslau and the Manneses Appear in Jersey City Benefit Concert

JERSEY CITY, Oct. 12.—Sophie Braslau, contralto, was heard by a large audience in the big auditorium of the Dickinson High School on Monday evening of last week, and was generously applauded for her beauty of voice and artistic singing. She sang an aria from "Favorita," a group of songs, including "Eli, Eli," which she gave with great power and pathos. A second group included "Greatest Miracle of All" and "Robin Woman's Song" by Cadman. Her accompanist was Ethel Cave-Cole. Ap-

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"Miss Garrison is the type of singer who makes the most blasé critic forget other engagements. Such consummate charm of manner combined with the most delightful vocal style imaginable came as a glad revelation. The singing of this glorious artist reminded us once more that whatever else America has done in music she has certainly sent us some of the finest women singers of the day—Nordica, Eames and Edith Walker. Miss Garrison is much more than a coloratura singer. Her purely lyrical singing, for example, is her finest point; she has versatility and keen musical intelligence; she showed that she can color her tone with warmth and variety of feeling; and she has the purest mezza-voce I have ever heard from a coloratura singer. The limpidity of the voice at all times is a sheer delight, and she sang the Queen of the Night aria from 'The Magic Flute' in a style not to be compared with any singer I have heard at Covent Garden."—*MUSICAL OPINION*.

"Miss Garrison proved to be the most charming and finished singer of the recent so-called American invasion."—*LONDON REFEREE*

"A very fine singer indeed, combining the two qualities of a youthful voice and a mature style in a remarkable degree. The ease with which she sang the elaborate runs, the purity of her high notes and with these the real warmth of expression she put into the Queen of the Night song from 'The Magic Flute' made this rendering almost a perfect one. It was just the same in the simpler numbers."—*DAILY CHRONICLE*.

"Miss Garrison had no difficulty in making it clear that the favorable impression she made at her first appearance with the orchestra is due entirely to her artistic attainments. She has a soprano voice of great beauty and a method of using it that is vastly superior to that of the majority. Her interpretation of old French songs is so complete as to constitute an entertainment

in itself. The runs of Fourdrain's arrangement of 'Il etait une Bergere,' like the fioriture in the 'Queen of the Night' song were the perfection of vocal control. With this command of execution she unites tone of great charm and distinction so that she may well take a foremost place among singers. Her temperament, which is so marked a feature of her singing, found a most congenial medium in folk songs, and the whole recital served to show that in Miss Garrison we have an English-speaking singer who constitutes a perpetual attraction."—*LONDON POST*.

"The impression she created is among the best of the American impressions. The voice is a delightful fresh young one and as flexible as necessary for the Queen of the Night aria, which she sang so brilliantly."—*DAILY TELEGRAPH*.

"Miss Garrison is an admirable singer with a wide range of styles. I hope she will give another recital before she returns to America."—*SUNDAY EVENING TELEGRAM*.

ORCHESTRAL NOTICES

"She is among the few singers now who have both the technique and the feeling for Mozart's larger arias, and can make the ornaments contributory to the musical idea."—*LONDON TIMES*.

"Miss Garrison has a lyric-coloratura soprano of beautiful tone quality and her singing is of a very artistic order. Her performance of the Mozart air was a very beautiful piece of vocalism, both technically and in its phrasing and interpretation. Of the Mignon polonaise she gave a conspicuously brilliant rendering."—*DAILY CHRONICLE*.

"Miss Garrison made a most successful first appearance in this country. The ease with which she executes difficult passages communicates itself to the audience who feel easy too. Her voice is clear and well produced; it rings."—*MUSICAL OBSERVER*.

"Great interest was shown in the soloist of the occasion, Miss

Mabel Garrison, a famous American soprano. She is certainly a charming singer with a voice of delicious quality which she uses with surprising ease and skill. In the familiar air from 'Mignon' her runs and trills were really enjoyable because executed with such delicacy and refinement. So often this sort of thing merely makes one feel uncomfortable, but this was not so in Miss Garrison's case at all."—*WESTMINSTER GAZETTE*.

"Miss Garrison's singing showed that it is not without good cause that she holds the position of 'prima donna' at the Metropolitan Opera House of New York. Her fioriture were singularly neat, pure-toned and pleasant to the ear."—*MORNING POST*.

"Miss Garrison is a brilliant coloratura singer with a voice of pleasingly warm quality. She well deserves her American success."—*SUNDAY TELEGRAM*.

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BOSTON "POPS" END

Symphony Hall Crowded at Final Concert—W. S. Haynes Musicales

BOSTON, Oct. 10.—A capacity audience with plentiful standees, packed Symphony Hall last Saturday night for the closing program of the fall season of Symphony Pops. Pop concerts in September have not been tried in Boston for a number of years, but last month the response from the public was sufficient indorsement of the project to make its continuance in following seasons very probable.

The novelty of Saturday's program was the first performance of a "Danse Symphonique" by Alice Wing. The composition showed talent and possibilities capable of further development; it was well received by the audience.

The sixth musicale of the William S. Haynes Company of Boston was given last Thursday evening by the famous flautist, George Barrère, with the assistance of four other performers on his instrument, Messrs. Powell, Dobson, Amerena and Wahl, and Mary Shaw Swain, pianist. Interesting ensemble numbers for three, four and five flutes were given, and Mr. Barrère delighted the audience with two groups of flute solos played with his indisputable mastery. Among the solos was a Nocturne by Mr. Barrère which had a great deal of charm and atmosphere. For an encore he played the flute arrangement of Chopin's so-called "Minute Waltz" at a speed which made the usual tempo seem a snail's pace.

A new orchestra, the members of which belong to the Musicians' Union, has been formed in Boston. The organization is called the People's Symphony Orchestra and will undertake a series of concerts, with educational purpose, in Convention Hall on Sunday afternoons beginning Oct. 31. A fuller account of the orchestra will be found in the special fall issue. In addition to its Boston concerts, this orchestra will play, this month, under William R. Chapman, at the annual Maine Festivals in Portland and Bangor. C. R.

Ervin Nyredghazi, new pianist to be heard in New York on Oct. 18, sailed from Copenhagen last Saturday.

Mme. Galli-Curci on Eve of Concert Tour



Mme. Galli-Curci Entertains Josef Lhevinne, the Pianist, in the Catskills. On the Right, with Mr. and Mrs. Lhevinne and Manuel Berenguer, the flautist

AFTER spending six weeks in Europe, Mme. Galli-Curci returned to this country on Aug. 8, and left immediately for her summer cottage in the Catskills, and has since been devoting all of her time to studying for the forthcoming season.

While abroad Mme. Galli-Curci was very anxious to secure some rare songs, and after a most diligent search she returned, exhibiting quite a large collection. She has found some of them to be of

sufficient merit to include them on her programs during the season.

Mme. Galli-Curci's tour begins this week. There has been an insistent demand for her services in places where she has never appeared. Arrangements have been made whereby she will sing in about six cities for the first time during the next two months. One of the early concerts will be given in Montreal.

Among other cities she will appear during the fall are, Boston, Cleveland,

Binghamton, Cincinnati, Hartford, Reading, Syracuse, Albany, Dayton, Washington, New York, Atlanta, Norfolk, Newark, Philadelphia, Washington, etc.

In addition to the appearances she will make with the Chicago Opera during their season in Chicago, she will also sing with that organization during February in New York and also will sing two or three performances during the road tour immediately following the close of the New York season.

On Saturday, October 23,
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OF MUSICAL OPINION
AS REFLECTED
BY CRITICS AND PUBLIC

The Musical Digest

EDITED BY
PIERRE V. R. KEY

TO reflect impartially the consensus of expert critical and public opinion concerning the professional performances of musicians and musical organizations is the prime purpose of The Musical Digest.

Each issue of The Musical Digest will contain:

1. A comprehensive "digest" of every important New York concert and opera performance given in the current week. Each "digest" will mirror the opinions of the daily newspaper critics and the audience.
2. "Digests" of the reviews of Boston, Chicago and Philadelphia daily newspaper critics on the important musical performances taking place in these cities.
3. "Digests" of the reviews of the daily newspaper critics of London, Paris, Berlin, Vienna, Rome and Milan concerning artists, organizations and important new musical compositions of all kinds.
4. All the news possible to secure emanating from New York (now the world's music center) briefly written.

5. A weekly London article by Great Britain's foremost critic, Ernest Newman, of the Manchester Guardian and London Sunday Times.

6. Special articles by the most distinguished American and European writers: Richard Aldrich, Music Critic for the N. Y. Times, Lawrence Gilman, Author and Critic, W. J. Henderson, Music Critic for the N. Y. Herald, H. E. Krehbiel, Music Critic for the N. Y. Tribune, and others to be announced.

7. A regular column of "lighter" things musical—in prose and verse—by Gilbert W. Gabriel, the brilliant critic and paragrapher of the New York Sun, and a column of humor by Frank H. Warren, of the New York World.

8. A regular two-column article by Pierre V. R. Key, written in an entertaining vein; and special departments of value and interest to managers, musicians, educators, students and the discriminating portion of the musical public.

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Carnegie Hall

October 3rd.

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Percy Rector Stephens Returns from Master Classes on Coast Hopeful for American Art

THE summer just passed took Percy Rector Stephens, vocal teacher of New York, to San Francisco for master classes such as those he has held before in Denver and elsewhere. From this trip he has returned with a host of pleasant impressions and he has already formulated plans for returning to the coast next summer, instead of going to London as he had expected to do.

"Everyone who visits California comes back with tales of its natural glories," said Mr. Stephens, "and so I was more delighted than surprised at the clear cool air and the colorful countryside. But for the people I was not prepared, and they surprised as much as they delighted me. They were not truly San Franciscans, but San Francisco became the vortex of vocal study, with teachers and students gathering there from all parts of the United States for a short but intensive season. That the colleges and universities of California are awake and seeking better music was shown by the summer's enrollment for lessons, over twenty-five per cent of my pupils coming from faculties and student-bodies of Western schools, and fifty per cent of them professional singers.

"The thought which should be uppermost in the mind of a pedagogue during an interview with a prospective pupil is whether or not that person is truly fitted to be a singer. The teacher should demand not that he should be a finished musician before studying voice, but that he should have a truly natural impulse to sing besides the necessary voice, personality and knowledge of the basis of music. People are constantly coming to me who are unwisely seeking careers as singers. Among the persons who came to me this summer asking for instruction was a young man, by which I mean

New York Vocal Teacher Finds Large Proportion of San Francisco Students Serious—More Than Voice Needed for a Singer's Career—Sees America's Paramount Art Need as Purgation of Its Puritanism—Difference Between Privation and the Suffering Which is Good for the Artist

that he was young for the business career on which he was launched, though far too fixed in physical and mental habit to begin the career as singer which he desired. He had a naturally good voice, so far as mere animal sound was concerned, and his friends had urged him to study. He had been successful in his business and had saved in order that he might give up three years to studying with me. What could I say to him except that he had made a mistake not at all peculiar to him? I have observed just the same fallacious reasoning about art, here in America, so often. For the ardor and bravery which make the pioneer an inspiring figure, too many latter-day Americans substitute a recklessness in undertaking projects and a bovine patience in sticking to them even when they have proved themselves sheer waste of energy. Muscle is useless without the directing brain, and brain without brawn is a monstrosity even to think of. I wish that vocal students, and not vocal students only, would learn to make mind rather than either brain or brawn their preoccupation, since mind unites both body and soul, which have quarreled too long in art, in one concept. More fundamental than any detail of vocal technique or musical style, I believe, in the training of the vocal artist, is the right focusing of the physical and mental man on the central point of mind.

"If it didn't sound too much as though I were sending them back to evangelical religion, I should like to tell my pupils

that what they need is to stop trying to do things of their own will and let God work through them. What is the dispute between theist and atheist but as to what term shall be used to designate a certain thing? But the name of God is too closely linked in the American mind with a notion of what Haeckel called 'a gaseous vertebrate' to convey the conception it should of a force which finds in our minds the mechanism for its activity. In a sense we are nothing but wires along which an electric current may flow; the current is what gives the wires significance, but it is also true that without the wires the current would flow endlessly on, never being translated into light and heat. Renewal of belief may be, doubtless, the most happy psychological phenomenon of the modern time; but as far as old creeds are concerned this renewal of faith has the aspect of a breach. More of this God-power is needed by the artist, even the merely interpretative artist like the singer, than by the American business man who lends himself to good works by church attendance and contributions to charities and missions; for the artist is constantly pouring out himself.

"From any who cavils as I am doing at the prevailing way of things, a suggestion for an alternative system seems always to be demanded. I neither have nor feel that I should have any new system to offer. I should rather see our radicalism busy itself with the breaking down of this vicious idea of 'system' than with the overturning of the present one as a step in the establishment of a system even more iron. Bolshevism and the social radicalisms which tend toward it may be analyzed as the modern form of Puritanism, and anyone primarily concerned with art must desire less Puritanism, under whatever guise, instead of more.

Popular Errors About Art

"How might such a desirable end be brought about? I should say in the first place that our rich art-patrons should turn their attention more to the creative artist than they have ever done. Even this is a bigger prescription, I fear, than the throat of the American public can comfortably swallow. Art and what is popularly taken for self-expression and naturalness are as the poles asunder, and one of the foolish ideas about art which our public cherishes is that the artist can gain material for expression only through privation. Suffering is the traditional soil of art, but see what the average business man's intellect does to this 'suffering'—his own highest pleasures come to him in indulgence of the senses, and the artist therefore, he supposes, must be left hungry and ragged and entirely loveless if he is to win his tragic spurs. What a madness! As if, by the time he has done something that shows a gift real even though not yet fully ripened, the artist has not suffered quite as much as it is well for us to suppose necessary. Suffering which plows up the spiritual soil and sows new seed knows how to find without our assistance him whom it would honor by wounding. Our American attitude toward art is too much that of shutting out God—or the universal force, or whatever you choose to call the thing that makes the wheels go 'round'—barrier the way to all the natural forces which we need not to produce but to apply, and then wondering at the aridity of the artistic soil.

Aid for the Creative Artist

"I wish that instead of simply backing up the career of some pretty young singer who is more pretty and young than she is singer, our wealthy art patrons would seek out some young composer of talent and give him money enough for at least a year's independence. 'Do not give me any accounting for this money if you would prefer not to'—such would be the attitude of my ideal art patron—'repay it sometime if you wish, or consider it a gift; whatever



Percy Rector Stephens, New York Vocal Teacher

will be most helpful to you for your work.' Perhaps not even so much good as this will fall to the lot of the creative musical artist in America until a change has been consummated in the public mind. I believe the war has left us with a realization that the European arts have been great not because they were European, but because they flowered out of life simply and naturally; consequently there is a real increase in a just valuation of personality. Until our ruling classes become prevalently amateurs, in the strict sense of the word, instead of dilettantes, we cannot expect them to bring intelligence and personality to their service at the altar of musical art.

"The social structure is shaken, and art precedes rather than follows social change, for art is not slave but master; and in proportion as the social difficulties which loom ahead are more subtle and profound than those immediately precipitated by the political cataclysm of the war, our need of art is greater; and fulfillment can only come when desire has thus invited it." D. J. T.

Edwin Hughes will give his first New York recital of the season at Aeolian Hall on Saturday evening, Dec. 6. He will present a program of novelties.



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RICHARD BUHLIG IN ONLY N. Y. RECITAL

Pianist Leaves for Coast to Enter New Field of Activity

Richard Buhlig, pianist. Recital, Aeolian Hall, afternoon, Oct. 9. The program:

32 Variations in C Minor; Sonata in A flat, op. 110, Beethoven; Fantasia, F Minor, op. 49, Chopin; "Reflets dans l'eau," "Hommage à Rameau," "Soirée dans Granada," Debussy; "Chapelle de Guillaume Tell," "Sonnetto di Petrarca," Polonaise in E Major, Liszt.

Mr. Buhlig, who will devote the greater part of his season to the edification of Westerners as lecturer for the Los Angeles Philharmonic, gave on this occasion his only New York recital of the season. He has displayed in the past such fondness for the historical or educational element in the program that his miscellaneous assortment of numbers, innocent of instructive purpose, was in a degree surprising. If it lacked the classroom flavor, it fulfilled, nevertheless, the rites of style and contrast.

The pianist's treatment of most of this music was characteristic of his methods and disclosed nothing that has eluded notice in the past. Mr. Buhlig has technical skill, sound musicianship and guiding intelligence. He is forcible and direct. But to what he does, no gracious fancy, no suavity or high intuition of beauty, no glow of imagination brings cogency or charm. He played the C Minor Variations and the last but one of Beethoven's sonatas in an uncompromising, drastic style that totally inhibited their spiritual disclosures. The F Minor Fantasia of Chopin was hard in tone, breathless in tempo and confused in outline. To its rhapsodic emotion the player seemed indifferent. How the Liszt and Debussy pieces fared the exactions of a musically opulent Saturday prevent the present reviewer from recording.

H. F. P.

RAOUL VIDAS GIVES RECITAL OF MERIT

Raoul Vidas, violinist. Recital, Carnegie Hall, afternoon, Oct. 9. Accompanist, Maurice Eisner. The program:

Chaconne, Vitali; Concerto in A, Saint-Saëns; "Chanson du Page," Tartini; "Danse Villageoise," Dimi-tresco; Gavotte and Musette, Bach; "Hungarian Dance," Brahms; "Polonaise Brillante," Wieniawski.

If Raoul Vidas is Roumanian by accident of birth his art is nevertheless as saturated with the Gallic influence as if he had first seen the light on the Rue de la Pompe or Avenue Kléber. It has all

the delicacy of style, the clear, charming fluency and irreproachable taste that are indisputably French. In spite of these gracious qualities it is not large in eloquence or seizingly communicative. It is of essential distinction on a small scale but not adapted to publishing profundities or to the accents of passion. Vidas has not notably altered since he came here two years ago. On Saturday the audience responded anew to the beauty of his tone in passages of cantilena, to his technical show, to the breadth and reposeful dignity of his treatment of such music as Vitali's overplayed and not especially valuable "Chaconne." It was not a memorable showing, but in some respects a singularly contenting one. Maurice Eisner's accompaniments were well considered.

H. F. P.

MARGUERITA SYLVA CHARMS IN RECITAL

Marguerita Sylva, soprano, "At Home" Recital, Times Square Theater, afternoon, Oct. 10. Supported by Nathalie Boshko, violinist. Conraad V. Bos, accompanist. The program:

"J'ai Perdu Mon Euridice," from "Orfeo," Gluck; air, "Richard Coeur de Lion," Gretry; "Danza Fanciulla," Durante; "Alger le Soir," Felix Foundrain; "Le thé," Chas. Koechlin; "Colloque Sentimental," Debussy; "Mandoline," Poldowski; "Souffrance," H. de Fontenaille; "J'ai peur d'un baiser" Szule, Mme Sylva. Ballade and Polonaise, Vieuxtemps, Miss Nathalie Boshko; "Lettre a une Espagnole," Raoul Laparra; "Seguidilla Calésara," "La Nana," Spanish Folk Songs; "In the Silent Night," Rachmaninoff; "Another Little Hour," Gretchaninoff; "Faltering Dusk," A. Walter Kramer; "Thou Art the Night Wind," Harvey B. Gaul; "Song of the Tristram," Felix Borowski, Mme. Sylva.

Taking her audience into her confidence, Marguerita Sylva announced, from the stage, that this was the first song recital of her career. In many ways it was unlike those familiar events that jostle each other from October to May. It began with a witty little get-acquainted speech from the stage, by the singer. Thereafter, the program was interspersed with jests, explanations, confessions and anecdotes. It ended with the artist expressing her gratitude to her audience. This was after there had been shouts for "Carmen," and she had sung—and acted—the Habanera to an empty chair, upon which an imaginary Don Jose was supposed to be affecting supreme indifference the while.

The recital served more to disclose the cleverness of Mme. Sylva, the woman, than it did to exploit Mme. Sylva, the singer. But it must be said that she sang very well, indeed. Her voice was of silvery tone, nicely managed, and responsive to saucy and piquant inflections, as well as to the pensive moods of several numbers. Particularly happy was her voicing of Koechlin's trifle, "Le Thé." There was

engaging spirit in Fontenaille's "Souffrance." The "Carmen" encore was suffused with personality, and a very attractive personality, too. The audience was more than enthusiastic.

The singer, in her introductory talk, announced that the proceeds were to be devoted to the cause of "the jobless opera singer," as represented by the Extension Fund of the National Federation of Women's Clubs. She pleaded for the establishment of more opera houses and opera companies in this country, likening the many young American students now preparing for opera to the person "all dressed up, but with no place to go."

Nathalie Boshko, a talented but as yet immature violinist, also was liberally applauded. Conraad V. Bos was his accustomed artistic self at the piano.

O. T.

Schumann Heink to Make New York Her Headquarters

Mme. Schumann Heink has purchased a handsome five-story dwelling at 123 East Thirty-sixth Street in the Murray

Hill section of New York. In the future Mme. Schumann Heink intends making New York instead of Chicago her headquarters, and with this object in view has leased an apartment in the Hendrick Hudson Apartments overlooking Riverside Drive until she can take possession of her house which up to recently has been occupied by Junius Spencer Morgan, son of the financier, J. P. Morgan who resides in the block adjoining the diva's new home.

Metropolitan Music Bureau to Manage Magdeleine Brard

The Metropolitan Musical Bureau has just consummated negotiations by cable with Edmundo Michelo Borgo, the husband of Magdeleine Brard, the French pianist, whereby this artist comes under its exclusive management immediately. Miss Brard will return to America with her husband in November and is now being booked for a limited number of recital and orchestral appearances during the coming winter and the spring of 1921.

BARBARA MAUREL

Mezzo Soprano

What some of our leading critics say:

Barbara Maurel sang with a voice of great beauty.—Richard Aldrich, in New York Times.

She has charm of manner and aspect, she is the possessor of a mezzo-soprano voice of pleasing, expressive and varied quality; she displays abundant response and sensitiveness to the meaning and message of her music, and she has the art of interpretation which reveals both to her audience. That she has had operatic training and experience is evident in her ability to color her tones suggestively, and in her resource in gesture, her poise and self-possession on the platform. When she added to her program the Habanera from "Carmen," for the moment Jordan Hall had become an opera house. From first to last Miss Maurel's songs were chosen with discrimination.—H. T. Parker, in Boston Transcript.



Miss Maurel has a beautiful voice, an uncommonly beautiful voice. The lower tones have a rich, genuine contralto quality, and she does not force them. The middle and upper tones, pure and sympathetic, are so employed that there is no suspicion of a break throughout the liberal compass; no thought of Wordsworth's line beginning, "Two voices are there." The voice, which has been admirably trained, is flexible. But Miss Maurel has more than voice and vocal skill; she has intelligence as an interpreter. The varied and interesting program gave her full opportunity to display her skill.—Philip Hale, in Boston Herald.

Formerly a member of the Boston Opera Company, she has been successfully transplanted to the concert stage. Her voice is agreeable and she has the gift of style.—H. T. Finck, in New York Evening Post.

Barbara Maurel displayed an excellent vocal equipment, fine diction and imagination as an interpreter. Her well-schooled voice was effectively colored. Her phrasing was polished. She was emotionally convincing. Throughout, Miss Maurel showed high attainment and gave great pleasure.—H. E. Krebbel, in New York Tribune.

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—Mary M. Howard, "Lockport Union-Sun and Journal," September 11, 1920.

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art. She won long and ovational applause from the large audience."—M. B. Swaab, "Musical America," September 18, 1920.

—"With her smoothness of scale, purity of enunciation, absolute control of trill, staccati, chromatic and every other device, she rose to one virtuosic height after another and carried her audience to raptures of excitement."—Charles E. Watt, "Chicago Music News," September 24, 1920.

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PIANO RECITAL GIVEN BY PHYLLIDA ASHLEY

Phyllida Ashley, pianist. Recital, Aeolian Hall, afternoon, Oct. 7. The program:

Toccata and Fugue in D Minor, Bach - Tausig; Gavotte, Gluck-Brahms; Sonata, Op. 57, "Appassionata," Beethoven; Nocturne, Op. 27, No. 2, Two Etudes, Ballade, G Minor, Chopin; "Pagodes," Debussy; "By the Brookside," "Chant d'Armour," Stojowski; "Gracovienne Fantastique," Paderewski.

Miss Ashley would better serve her interests by abstaining from public appearances a couple of years. She is at present a player of latent resource rather than of seasoned talents. She seemed very nervous last week and the numerous slips and false notes through most of the recital sprang, doubtless, from anxiety. But nervousness apart, the young woman's pianism is still unripe, her full intellectual and emotional equipment as yet insufficiently matured for a successful exposition of the program she attempted. There are promises and intimations, but as yet no illuminating fulfillment.

Paderewski indorsed Miss Ashley's gifts when he heard her play at the age of five, and her studies were pursued chiefly under Fannie Bloomfield-

Zeisler and Sigismond Stojowski. Under these masters she has achieved a certain technical distinction. But her playing lacks range of nuance, persuasive beauty of tone and full mastery of the varieties of touch and their application. Nor is her pedaling always discreet or her phrase formation and passage work unassailable as to clarity. The Bach Toccata and Fugue, though done spiritedly, seemed erratic and the worse for unquiet nerves. The Beethoven Sonata gave evidence of intelligent plan, but wanted the spur of enkindling imagination and a truly passionate eloquence. In the Chopin numbers might have been felt an undercurrent of poetic and musical sensitivity and therewith an augury of better things to come. The audience was large and greeted the player appreciatively.

H. F. P.

Song Leading Course at Hunter College

Instruction in the leading of community singing is to be incorporated for the first time in a curriculum of a night school in New York on Oct. 18, when a class for volunteer song leaders will be inaugurated at Hunter College. This class is to be instituted by the college with the co-operation of New York Community Service, the instructors from that organization being Frederick Gunther and Kenneth S. Clark. The demand for the course grew out of the success of a similar class at the summer session at Hunter College. The present course will be held on Monday and Thursday evenings of each week from Oct. 18 to

Nov. 25. The instruction is given without charge, and enrollments are being made at the office of Dr. A. Busse, director of extension division, Hunter College.

ELSIE BAIRD'S RECITAL

Lyric Soprano Applauded at Club Meeting at Plaza

The field of Japanese folk-lore in legend, poetry and song has been made uniquely her own by Elsie Baird, American lyric soprano, who appeared at a meeting of the Marquette Club of the City of New York, at the Plaza on the evening of Oct. 8. Miss Baird's numbers were heartily applauded. Though she is most at home in her Japanese songs, Miss Baird also does artistic work in standard numbers of the English, French and Italian repertoire.

Many of the Japanese songs which Miss Baird presents are the work of her teacher, Adele Luis Rankin. John Wesley Miller is the soprano's exclusive manager.

Beatrice MacCue Sings in Her Native Akron

AKRON, OHIO, Oct. 9.—A former Akronite, Beatrice MacCue, the contralto, now of New York, gave an enjoyable recital at the Armory here recently. Miss MacCue had the assistance of Caronine Fabrizio, the Boston violinist, and Katharine Bruot, accompanist, in an interesting program. Miss MacCue's numbers were all in English.

Mabel Corlew to Sing in Programs with Lada; Dancer



Mabel Corlew, Soprano

Mabel Corlew, soprano, will appear in unique programs in her concert engagements this season. Lada, the dancer, will visualize certain songs which Miss Corlew will sing, and the soprano will also give solo groups. Her dates from Oct. 29 to Nov. 29 will take her to Pittsburgh and Indiana, Pa.; Nashville, Tenn.; Akron, Ohio; Williamsport, Pa.; Altoona, Pa., and Zanesville, Ohio. Miss Corlew came to New York last season from Chicago. She has been singing at the First Presbyterian Church of Greenwich, Conn., all summer.

Cecile Ayres-de Horvath to Give Two Aeolian Hall Recitals

Besides recitals at Aeolian Hall on Oct. 21 and Feb. 10, and one at Kimball Hall, Chicago, on Nov. 11, Cecile Ayres-de Horvath, the pianist, has been booked for many engagements this season. On Oct. 15 she played a successful re-engagement at the Woman's Club of Swarthmore, Pa., and is giving another return recital at Lancaster, Pa., on Oct. 16. During November she will make her re-appearance in Philadelphia as soloist with the Philadelphia Orchestra. She goes to Baltimore for a joint recital with Julia Claussen on Nov. 25, to Pittsburgh for a concert with Charles W. Clark on Jan. 7, and to Washington, D. C., for one with Josef Stopak on Feb. 25. Another engagement will take her to Sweet Briar College, Sweet Briar, Va., on Nov. 27.

Flora MacDonald Wills Resumes Work

Flora MacDonald Wills, the New York coach and accompanist, has resumed her professional work for the season. Miss Wills is associated with Kitty Cheatham as accompanist.

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NEW YORK, OCTOBER 16, 1920

MAX BRUCH

The cable brought the news somewhat more than a week ago that the veteran German composer, Max Bruch, passed away in Berlin on Oct. 3 at the age of 82. For some time it has been reported that he was ailing. His death, expected as it was, has been sad news to many, for Bruch, like Saint-Saëns, was a musician of another day living in our own. Born in the thirties of the last century he won his fame with the Concerto in G Minor for violin and orchestra and a number of choral works, of which "Fair Ellen" has become a standard in our country.

Yet all his music pales before his famous concerto, beloved of fiddlers great and small, young and old. Who has not played for us that excellent work, a work that is a model of what a violin concerto ought to be? Into it Bruch wrote his most ardent expressions, lyric and dramatic, and with it he won world fame. Although conventional enough now, in its early days it was a departure from the accepted form. What composer before him had written a Praeludium instead of the customary first Allegro? And yet it made its way from violonist to violinist, until to-day we can scarcely think of a series of symphonic concerts, in which one of the virtuosi of our time does not offer it.

Only the G Minor Concerto gives signs of living, though from time to time the Concerto in D Minor and the "Scottish Fantasy" are heard. His Third Concerto (in D Minor, like the Second) is practically never performed in public. Nor are his two fine Romances for violin and orchestra, nor his "In Memoriam" and Serenade, also for violin and orchestra. Chamber music he wrote, and, as we have said, choral works and three symphonies. Announcement was made recently that two string quartets by him will be given by the Letz Quartet this winter, while a group of his songs is now being published in America by the house of Carl

Fischer. But his Concerto in G Minor stands out above them all as the one work which will keep his name fresh for decades to come.

Romantic ardor, freshness of melodic inspiration and a finely polished workmanship combined to make that work what it is to-day. Outstanding originality Bruch did not possess. But he was in a sense a master, one who within his own sphere spoke a language of beauty. His declining years were made difficult by the war, and last winter it was learned that he was in great need. It was that admirable American violinist, Eddy Brown, who, when he heard that Bruch was in want, issued an appeal to the concert violinists then in America to join in contributions to aid the old composer; the response was a hearty one and made the last days of the man, who had provided these violinists with a concerto of worth, easier to bear. In Max Bruch Germany possessed a romanticist of the nineteenth century, who was permitted to live on into the maelstrom of modernism, musical, social and political without changing his musical speech, a musical spirit at once humble and unostentatious, whose place in the line of composers of the nineteenth century seems secure, even if it be not one of overpowering grandeur nor extraordinary significance.

A WORD TO THE WISE

Mr. Gallo's recent production of "Lohengrin" at the Manhattan Opera House served not only to rediscover the supernal beauties of Wagner's music but to point the highly significant moral that we have need of training vocalists to sing Wagner. Highly praiseworthy and ambitious as the performance was, its principal weaknesses arose not so much from a lack of material resources as from the prevailing unfamiliarity of the singers with the way in which the most characteristic passages of this music must be delivered. It may be set down as a general hypothesis that Wagner singers are made and not born—except as may concern their predilections and vocal capacities. It was many years after Liszt brought "Lohengrin" to light before singers had grasped the essentials of the new vocal style and even when the "Ring" was produced in 1876 Wagner had, in many instances, to content himself with compromises. The highest exponents of Wagner's style have been Lilli Lehmann, Albert Niemann and, nearer our own day, the de Reszke brothers, though from others, including Nordica and Olive Fremstad, we have learned to know this style in its loftiest manifestations. We are not unfamiliar even now with what Wagner singing is and must be. But aside from a handful of well-known names, where are our Wagnerian exponents today and what have we been doing to produce them?

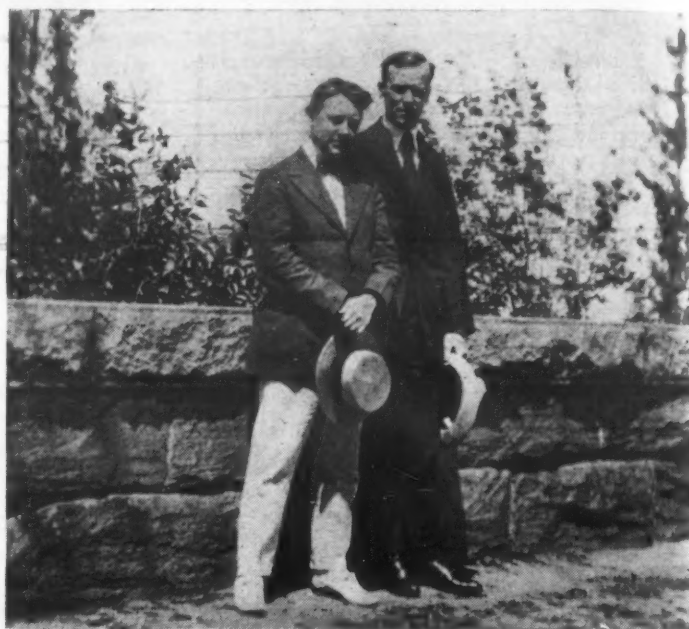
The war did more than stop the performances of Wagner's dramas here. It arrested the making of singers qualified to interpret them. It seems to have been the common assumption that, since Wagner's music had been suppressed, the study of its interpretation should be abandoned as well. To-day the war is two years past, the war-time passions have cooled, and the resumption of Wagner is already under way. How great is the appetite for this music after three years of abstinence may be judged from the interest with which the announcements of Metropolitan and Chicago revivals have been received and even more from the project of an eight-week Wagner season fostered by the association of managers. The Wagnerian wave may be expected to sweep sections of the country like a deluge and the performances to prosper much as those of Walter Damrosch did in the nineties after the directors of the Metropolitan had eliminated the music dramas out of social considerations. But when this time comes where will be found the singers qualified by experience or study to perform the works in conformity with their spirit and traditions?

It will be to the inestimable advantage of singers and students of singing to educate themselves as soon and as thoroughly as possible in the authentic style and interpretation of Wagner. Much time has been lost which must be made up with dispatch. The demand for singers so trained will soon be great and the supply at present is pitifully small. In that direction the golden profits lie and the race will be to the swift. Will our young songsters take counsel of wisdom and mark the writing on the wall or shall we be obliged anew to import our Wagnerian artists from abroad, and so raise the immemorial outcry that our own people are being crowded out by insolent foreigners?

With several weeks remaining before the season will assume its fullest swing, there may yet be time for a few more prodigy violinists to be born and acquire their marvelous technique, so as to astound their American audiences.

The men who print the tickets are looking forward to a great year for music.

PERSONALITIES



Cecil Burleigh and James Reistrup Illustrate How to be Chummy, Though Concertizing

Cecil Burleigh, the violinist-composer, had as his associate this year in some summer concerts of his own compositions at Spring Lake, N. J., the Danish pianist, James Reistrup. Mr. Reistrup is a close personal friend of Mr. and Mrs. Burleigh, and his criticisms have been of great value to Mr. Burleigh in his work.

Bready—Mrs. George Lee Bready, who has made a specialty of opera recitals, recently spent part of her vacation at White Sulphur Springs, W. Va. She returned to her home in New York last week.

Marinuzzi—In connection with "Jacquerie," the opera by Gino Marinuzzi which will open the Chicago Opera Association's season, the composer is said to have expressed the wish that it could be sung in English, but that the story, which hinges on the ancient custom of "Droit du Seigneur," was regarded as one of the reasons why a translated version would be inadvisable.

Pavlowa—While in Mexico City last season, Anna Pavlowa, the Russian danseuse, decided to encourage Mexican art to the extent of producing a native ballet. As a result, she is introducing in the United States a new work by Castro Padilla, whom she commissioned to provide a musical setting for a scenario by a Mexican author.

Violin—At his recent recital in Carnegie Hall, New York, Mischa Violin, the young Russian violinist whose name has been the subject of much comment, used the famous "Marquis Doria" violin made by Stradivarius in 1685, according to a press announcement. This is one of the rare instruments from the Rudolph Wurlitzer collection, and is reported to be valued at \$18,000.

Puccini—By way of Paris now comes a report that Puccini's much discussed "next opera" will be based on a Chinese subject, "Turandot," already the theme of an opera by Ferruccio Busoni. Only recently it was denied that Puccini's next work would be "American," the reason given being that he already was busily engaged in providing the musical setting for an "English" story.

Ruffo—That Leoncavallo had Titta Ruffo in mind when he was writing "Edipo Re," the posthumous opera to be given in America this season for the first time by the Chicago Opera Association, is a statement which gives additional interest to the circumstance that Ruffo is to sing the title rôle. It is said that Leoncavallo was one of the baritone's warmest admirers, and that shortly before the composer's death he talked the rôle over with Ruffo a number of times.

Mayer—Eager to render homage to her native city, Alice Mayer, who captured first prize in the California Federation of Music Clubs' piano contest last fall, has doffed her given name and will hereafter be known as Frisca Mayer. Friends who know the vivacious nature of this gifted girl, who is already engaged as soloist with the Symphony at the Salle des Agriculteurs in Paris, Oct. 24, insist that "Frisky" would be another appropriate name. Frisca Mayer will probably make her New York debut within a season or two.

Ganz—In championing new piano music, Rudolph Ganz recently expressed the opinion that the war had eliminated much of the so-called futurism in the arts, and that most of what is left is solid and worth while. "We will do well," he said, "to get on good terms with what has come to stay. So much that was once new has now become 'classic' that those who refuse to see the continued working of the law of evolution should be pitied, and they should be fittingly condemned to play Czerny for the remainder of their mortal lives."

Stokowski—Seventeen big boxes of imported music aroused the suspicions of a customs inspector when Leopold Stokowski, conductor of the Philadelphia Orchestra, returned recently from abroad. The customs official seemed convinced beyond argument that the Philadelphia Orchestra conductor's "novelties" were intended for sale, until an influential friend happened along and explained who Mr. Stokowski was, and vouched for the fact that he was not in the music selling business.



Poor, But We Re-print It

[From Judge]

"Who are those men hanging around the harem?" inquired the Sultan. "I understand that one is a former beau of your latest favorite and the other seems to be playing second fiddle to him," replied the chief eunuch. "Hum," mused his majesty; "well, just see the captain of the guard and tell him to hang up the fiddle and the beau." (To sort of Harem-Scare'em?)

Litany of the Opera Houses

[From London Tit-Bits]

A little girl was asked, upon her return home, how she liked the singing of the congregation in the church.

"I liked it very much, indeed," she said, "although all the people said it was bad."

"All the people said it was bad, What do you mean, my dear?"

"Oh, it was so bad that I heard the people praying, 'Lord, have mercy upon us miserable singers.'"

"Deep, Deep, Oh Sophronisba! Deep!"

[From New York Illustrated News]

(The Headline is Ourn)

Father: "Son, can you carry a tune?"

Son: "Yes, dad."

Father: "Well, carry that tune you were whistling out into the back yard and bury it."

CARUSO RECITAL OPENS TORONTO MUSIC SEASON

Tenor Heard Again After Twelve Years
Assisted by Alice Miriam and Albert Stoessel

TORONTO, Oct. 2.—On his return to Toronto after an absence of twelve years, Enrico Caruso had a magnificent reception. His appearance at Massey Hall on Sept. 30 was really in the nature of a curtain-raiser to the local musical season. A capacity audience filled the regular seats of the auditorium and over 400 persons were on the platform. The receipts for the concert exceeded all records for Massey Hall for a single musical event.

When the tenor made his first appearance he was greeted with enthusiasm and after each of his offerings there was a tumult of applause. He was very generous in his responses, giving a total of seven encore numbers. His first offering was "Che gelida manina" from "La Bohème" and he responded to the applause with three short numbers. "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore" was his second offering to which he gave two encores, closing the concert with "Vesti la Giubba" from "Pagliacci." Even then, with some of the audience preparing to leave, Caruso responded to the applause by a final encore, a Mexican popular song by Garcia.

He sang as only Caruso can. While all his principal offerings were presented in a manner that captivated the audience, it was in one of his encores, Rossini's catchy "La Danza," that he took them by storm. His complete control of articulation and vocalization in this tongue-tripping ditty created a furor.

The assisting artists were Alice Miriam, soprano, and Albert Stoessel, violinist, both of whom were well re-

ceived. Miss Miriam gave as her principal numbers "Depuis Le Jour" from Charpentier's "Louise" and "Un Bel Di" from Puccini's "Madame Butterfly" as well as a group of three English songs. Mr. Stoessel proved himself a worthy player, especially in the Pugnani-Kreislere Prelude and Allegro. Salvatore Fucito was at the piano for Mr. Caruso and Louis Grunberg for Miss Miriam and Mr. Stoessel.

The concert was under the local management of I. E. Suckling. Mr. Suckling has a big list of musical attractions for the coming season. The London String Quartet and Lenora Sparkes, soprano, constitute his next offering, on Oct. 22.

The program for the G. W. V. A. concert at Massey Hall on Sept. 25 was supplied by artists from the Hambourg Conservatory of Music. Boris Hambourg solo 'cellist, played Handel's Largo and Popper's "Butterflies" with his usual skill. Rosalind Palmer, violinist, contributed several numbers, the most important of which was Vieuxtemps' "Air Varié." J. Elcho Fiddes, tenor; Ruth Cross, contralto, and George E. Boyce, pianist, were the other soloists. Eva Galloway Farmer proved an able accompanist.

E. R. Bowles has resigned as organist and choir leader at Barkdale Methodist Church and accepted a similar position at Westminster Presbyterian Church.

Edna Wakefield, soprano, pupil of Dr. Albert Ham for the past four years, has been engaged by Messrs. Shubert to sing a leading part in the light opera "Maytime."

The Adanac Quartet, which has recently returned from a concert tour of Michigan and Ohio, are leaving on a twelve weeks' tour of Western Canada. The personnel of the quartet is Riley Hallman, Albert Downing, Marley Sherris and Ruthven McDonald.

W. J. B.

CONTEMPORARY AMERICAN MUSICIANS

No. 139
Charles Trowbridge
Tittmann

CHARLES TROWBRIDGE TITTMANN, bass baritone, was born in Detroit, Mich. He received his education in public schools of Washington,



Charles T. Tittmann

Jr. Mr. Tittmann first attracted attention at the Bach Festival of

1916 being re-engaged to sing at the Festival again the following year, and many times since. In 1917 he toured as soloist with the New York Symphony also appearing that year as joint soloist with Mme. Matzenauer at the Spangenberg Festival. He has also appeared with the Philadelphia Symphony, Detroit Symphony, New York Oratorio Society, Chicago Apollo Club, and at the Cincinnati, Cornell and other leading Festivals. Was one of the soloists at the New York Oratorio Society Festival of 1920. In concert and recital he has appeared in leading cities, singing also with such artists as Garrison, Gardén, Heifetz, Homer, Raisa, Casals and Martinelli. During the war Mr. Tittmann enlisted in the army, serving as First Lieutenant, Captain and Major. He returned to the concert platform in 1920. He has also been soloist at leading churches in Boston, Washington and New York. Mr. Tittmann married Jean Audenried Crosby of Washington in 1912 and has one daughter.

Success of Julia Glass Due to Teaching of Manfred Malkin

Head of Malkin Music School
Elated at Engagement of Fifteen-year-old Pianist as Soloist with National Symphony—Opening of Eighth Year Finds Institution Well Established

AFTER an interesting summer spent abroad, Manfred Malkin, pianist and head of the Malkin Music School at 10 West 122d Street, is busy with the examination of applicants for instruction during the new season, which opened on Oct. 1. Mr. Malkin has particular reason for enthusiasm in beginning the eighth year of the school's work, for one of his own pupils, Julia Glass, a fifteen-year-old pianist, has been engaged to appear as soloist with the National Symphony Orchestra, under the baton of Artur Bodanzky, at Carnegie Hall in April. Miss Glass had been with Mr. Malkin for four years at the time of her engagement. When her success at her Aeolian Hall recital last season demonstrated the unusualness of her powers, Mr. Malkin urged her to seek an appearance with one of the leading orchestras, and after a private hearing had enlisted Harold Bauer among her admirers, Miss Glass made the attempt. She reached Mr. Bodanzky just after the close of the competition which was held for the selection of soloists from among the lesser known or entirely untried players, but when he heard her he decided to add her name to the list of soloists, competition or no competition.

Prepared Schumann Concerto With Him

"Miss Glass prepared with me the Schumann Concerto, which she will play with the National Symphony," Mr. Malkin says, "consequently I feel that her success is as much a certification of my teaching as it is of her own natural gifts. Another gratification has come to me in the appointment of my pupil, Ada Becker, as head of the piano department at Alfred University, Alfred, N. Y. Several very talented children are pupils of mine at present, whom I expect to make their mark in a few years. These things make me feel that my project of starting a music school of the highest standards without a cent of financial backing except what I could put into it myself—I had, as a matter of fact, to borrow in order to pay the first month's rent for my studio—has proven itself something very different from the wild scheme my friends thought it. In the respect of backing, my school is really unique among serious institutions of the sort in New York City. I have had to be business man as well as artist, and the success which my efforts in this precarious attempt have met with so far leads me to believe that I shall some day be able to expand my work so as to give all the free lessons I would like to. At present, I find such lessons impossible; by the end of my day's bread-winning labor I am too tired to give of my best to more pupils. The need for such lessons is very great, and after an examination of the situation I have come to believe that it is not being at all adequately met either by such free or very cheap lessons as are already being offered by other schools and teachers.

"I am also anxious to move the school into different quarters. Far up-town as it now is, however, we have many small children coming here, with their parents, from out of town. Babies of seven and eight are among our pupils from Trenton, Newark, Staten Island, Mount Vernon. Besides their regular technical lessons, they receive instruction in the theoretic basis of music. I have made it a rule that our rates should be somewhat higher for any student who takes lessons only in violin, cello, piano or voice, and this policy has led to a prevalent interest and serious study of musical theory by our student body. Last spring I was pleased to hear some of our very smallest pupils play or sing melodies of their own invention.

A Distinguished Faculty

"Another valuable custom at our school is the faculty recitals. All the teachers who are associated with me have won



Manfred Malkin, Pianist and Founder of the Malkin Music School

distinction as artists in their own fields as well as teachers. Of course I myself and my brother Jacques, who is head of the violin department, are known in New York and abroad as recitalists. Other members of the faculty, which is almost the same now as when the school first opened are Felian Garzia, pianist; Hubert Linscott, instructor in voice, who is known as a concert, oratorio and operatic artist and coach; Vladimir Dubinsky, 'cellist, who has played with prominent orchestras; Max Persin, instructor in harmony and ear training, who is a graduate of the Odessa Conservatory, where Elman and Moiseiwitsch studied, and was a pupil of Arensky in composition; and as new teachers, Mlle. A. M. Soffray, pianist, a protégée of the French artist, Henri Casadesus, and Alexander Roman (Fidelman), who has been soloist with such European orchestras as the Berlin Philharmonic, and who studied with Professor Auer.

"A feature of our work this season, as in other years, will be the faculty and student recitals and weekly ensemble classes."

D. J. T.

Winifred Parker Presents Song Program in Aeolian Hall

Something more than the ordinary endowment of voice was given Winifred Parker, a contralto who sang in Aeolian Hall Wednesday afternoon, Oct. 6. Tones of medium register were full and potentially musical. But the singer's production was such as to obscure quite generally the true quality, and faults such as scooping and pushing the tone were frequent. Her program, to say the least, had not been judiciously arranged. Beginning with a *scena* from Halévy's "Charles VI," she passed to a group which began with Handel, then leaped to Debussy, then went back to Caccini and Martini, and made another leap to Saint-Saëns. Two more opera arias followed, an Italian version of Meyerbeer's "O Mon Fils," and the long, florid and difficult "In si Barbara" from Rossini's "Semiramide," entirely beyond the singer's vocal technique. In the final group were songs in English by Burleigh, Hawley, Coombs, Buzzi-Peccia, Clutsum and Needham. Signor Carboni was a somewhat spectacular accompanist. The audience applauded very cordially. O. T.

Rosenblatt Makes New Victor Records Between Concert Seasons

Joseph Rosenblatt, cantor tenor, in addition to twelve concerts which he has given during the past summer, has found time to make ten new records of Jewish songs for the Victor Talking Machine Company. During the coming season Mr. Rosenblatt will give more than fifty concerts in different parts of the country, going as far West as Denver, and South to New Orleans through Oklahoma and Texas. He will be soloist with the National Symphony at one of the Sunday night concerts at the Hippodrome and will have at least six other appearances in New York City.

Myrna Sharlow, soprano, appeared in an American Day program at the Epworth Assembly in Lincoln, Neb., recently, where she sang with great success.

MUSIC FOR THE FILMS

SASCHA FIDELMAN, concertmaster at the Rialto Theater, well known to moving picture patrons for his solo work, studied with the leading European masters. His latest teacher was Fritz Kreisler. In 1910 he won immediate



Sascha Fidelman

recognition when he appeared at Blüthner Hall, Berlin, playing the Tchaikovsky, Brahms and Paganini Concertos. In 1912 he made his initial appearance in London with Beechman's Symphony Orchestra, at Palladium Hall, playing Paganini's D Major Concerto.

At the Rialto Theater for the week commencing Sunday, Oct. 10, Emanuel List, sang Earl K. Smith's "O'er the Billowy Sea." Alma Doria sang the aria from Verdi's "Attila." John Priest played the organ solo, "Morning," by Grieg. Weber's "Euryanthe" overture was played, Hugo Riesenfeld and Lion Vanderheim conducting the orchestra.

The program at the Rivoli had Tchaikovsky's "Marche Slav," played by the orchestra under the direction of Frederick Stahlberg and Joseph Lattau. Prof. Firmin Swinnen played Harry Howe Shelley's "Fanfare D'Orgue" on the grand organ. A colorful Russian number, entitled "In an Isba," was one of the features on the program arranged by Hugo Riesenfeld. Sixteen members of the Russian Isba company gave a program of native song and dance, assisted by a Balalaika orchestra. The Ampico Reproducing piano, Mme. Volavy as the invisible soloist, rendered "First Movement Concerto in A Minor," by Edvard Grieg. With an accompaniment by the orchestra, the result was surprisingly beautiful and received a great deal of applause.

The opening overture by the Capitol Grand Orchestra conducted by Erno Rapee, was the "Southern Rhapsody" by Hosmer, laying the locale of the feature picture. A second orchestral number, rendered with much artistry of execution as an interlude between the feature and comedy, included some of the choicest selections from "Maytime."

As a prologue to the feature picture, Irene Williams, who returns to the Capitol Theater after an absence of six weeks, sang the beautiful and melodious "Song of the Soul," which it will be remembered was part of the incidental music by Breil to "The Climax." Miss Williams is the possessor of a voice of unusual beauty and feeling and has created an enthusiastic following among regular Capitol Theater patrons.

A vivid and arresting ballet telling the story of a woodland fantasy was arranged to the "Air de Ballet" by Chaminade, danced by Alexander Oumansky, ballet master; Mlle. Gambarelli, ballerina, assisted by Doris Niles and Eugenie Claire.

At the Strand, the overture from Faust was the offering, Carl Edouarde and Francis N. Sutherland conducting. Eldora Stanford, soprano, sang a few choice numbers from her extensive repertoire.

Community Opera for Vancouver

VANCOUVER, B. C., Oct. 9.—An amateur community opera society has been launched in Vancouver under the directorship of Harda Nelson Shaw, B.A., Shakespearean actor and teacher, and Lieut. J. D. Parkin, director of music. They intend putting on four operas a year and will revive several of Sullivan's lesser known works, including "Haddon Hall." Other standard works will include "Fra Diavolo," "Daughter of the Regiment," "Tannhäuser," "Midsummer Night's Dream," "Mr. Manhattan," "Princess Ida," etc. R. J.

Mme. Nana Genovese Sings "Lola" With Salmaggi Forces

Mme. Nana Genovese gave an excellent performance of the rôle of Lola in "Cavalleria Rusticana" with the Italian Lyric Federation, Chev. Alfredo Salmaggi, director, at the Academy of Music, Brooklyn, on Oct. 2. This was one of a series of engagements with this organization by which Mme. Genovese will be heard in Philadelphia and other cities in the East.

Discovering Composers in the Screen Theaters

PROCEEDING on the theory that there are few good musicians who have not felt at some time in their careers that they could compose good music just as well as play the compositions of somebody else, one curious person recently took a sort of census of two of Broadway's widely known musical organizations, the orchestras of the Rialto and Rivoli Theaters, and found that prying their secrets from the musicians was not easy work. Wheedling and promises of eternal secrecy, however, served to reveal that many of the musicians had written everything from an orchestral symphony to a lullaby.

Sascha Fidelman, concertmaster of the Rialto Theater, when not playing at the theater or concertizing on tour, finds time to write for the violin. He has composed three phantasies for violin soli; polkas, mazurkas and waltzes for piano; half a dozen melodies for violin with piano; etudes caprice for violin, a scherzo for string quartet, songs without words for piano and songs with piano accompaniment.

Gustavo Gonzales Diaz, second violinist, has turned to the piano for his creations. "Nupciales" he calls his three dances for the piano. "Piramidales" is another piano composition. He is also the author of an "Elegia" for piano, a barcarole for voice and piano, as well as eight piano waltzes.

"Scenes Delicates" for flute and piano, and "Reve d'Amour" for contralto are compositions of U. Gigante, first violinist of the Rialto. Another is "Duo d'Amour," for tenor and contralto. Three love sonnets for soprano and piano comprise another groupe by Gigante. He has written some forty variations for violin on a theme from "I Capuletti."

F. Wittmann, who plays viola in the Rialto orchestra, is another string soloist who turns to the piano for recreation. Eight piano pieces bear his name, as well as three works for viola and piano entitled "Bagatelle," "Melodie" and "Scherzetto."

H. Maiorana, violinist, is the author of a piano waltz entitled "Palmitation d'Amour." F. Leoncavallo, cellist, is the author of "Fiori di Primavera," for the piano.

Dance music fascinates Augusto Brandt. Three waltzes entitled "Deception," "Alice" and "La Reveuse" carry his signature, as well as a fox trot entitled "Alexandria," a tango called "Enchantments" and a one-step with the dashing title of "El Torero." Brandt has written a "Triumphal March" and a Spanish song called "Suplica."

Frederick Stahlberg, conductor of the Rivoli orchestra, has an imposing record of works published and performed. In less than six years the following works carried his signature as author:

"Symphony to the Memory of Abraham Lincoln," a suite for orchestra; a Polish suite, a symphony suite entitled "Across the Sea of the Worlds," a group of symphony sketches, a capriccio for nineteen instruments, a symphonic picture entitled "The Wedding in the Highlands," a ballet pantomime called "The Bridal Choice," a dramatic sketch entitled "The Dreamer," a concerto for violin and one for a string quartet, a ballet for male chorus, alto and soprano and orchestra, and three violin soli.

Joseph Littau, assistant conductor at the Rivoli, has composed special music for photoplays, having written the entire score for the screen spectacles "The Wrath of the Gods," "The Eternal City" and "Germania." More than two score piano pieces carry his signature, as well as some half a dozen songs with piano accompaniment. Cello and violin soli with piano accompaniment, as well as a number of orchestral fragments, have come from his pen.

Willy B. Stahl, concertmaster of the Rivoli Orchestra, besides having quite a number of unfinished compositions, is the author of four for violin and piano and two piano soli.

Joseph Waldman, second concertmaster of the Rivoli, is the author of "Andante Melancolique" for orchestra, published in New York; eight compositions for violin and piano and one violin sonata.

George Hagstrom, violinist, has the tendencies of the teacher and is the author of two volumes of studies for left and right-hand violinists. He has also written literature concerning acoustics, harmony and solfeggio.

Corrado Ferrara, violinist, was inspired by a painting of the Madonna to

write an "Invocation" for violin and piano. At present he is at work on a Sicilian cantilena for orchestra.

Philip Thomas, violinist, is the author of three operas, "Hecuba," "The Mad Avengers," and a third that was sold and produced in Paris under another's name. Nine songs were published in London for Mr. Thomas's name. He is also the author of two sonatas for violin and piano, a sonata for cello and piano, two compositions for string quartets, a trio for piano, violin and cello, and several shorter works.

Marches interest Charles Kraus, Rivoli violinist. Six military marches for orchestra have been written by him, a cavalier march for orchestra, a concert mazurka for orchestra, two waltzes for orchestra and two fantasies for two solo trumpets and orchestra. Mr. Kraus also co-operated in orchestrating an opera for John K. Paine.

G. Kramer, violinist, is the composer of a military march for orchestra, and O. Huettel, cellist, is the author of four waltzes and three marches for orchestra.

MORTIMER WILSON WINS HUGO RIESENFELD PRIZE

\$500 Awarded for Orchestral Overture "New Orleans"—G. Schirmer to Publish Work

Mortimer Wilson, the New York composer, won on Friday morning of last week the prize of \$500 offered by Hugo Riesenfeld, musical director of the Rialto Theater, for an overture. His work, which bears the title "New Orleans," was played by the Rialto orchestra together with those of two other competitors before an audience of invited guests. The judges, Artur Bodanzky, Victor Herbert, Oscar G. Sonneck, Carl Deis, Josiah Zurs, Edward Falck, Victor Wagner, Frederick Stahlberg and Leon Vanderheim, reached their decision unanimously and in a very short time. Victor Herbert, after the decision, pronounced the winning work "the most original, straightforward and unsophisticated of the scores submitted." He added that it had a distinctly American flavor. The "New Orleans" Overture will be published by G. Schirmer.

The composition was submitted under the pseudonym "Mardi Gras." It was the last of the three played, the others being a "Triumphal Overture" by "Baron," and a "Romantic Overture" by "Linn." Mortimer Wilson is known as the composer of a suite "From My Youth," played in 1918 by the New York Philharmonic, as well as of five symphonies, several lesser orchestral works, chamber music, organ and piano pieces, and forty "Mother Goose" settings.

New Organ in Baptist Church in Manchester, N. H.

MANCHESTER, N. H., Oct. 1.—A new pipe organ, the gift of Mr. and Mrs. George E. Buell and Dr. and Mrs. C. W. Adams, has just been installed in the Baptist Church in Franklin. Alexander Lamb of Laconia, formerly of Franklin, formally dedicated the organ in a recital with Harold Dearborn, a promising young tenor of Concord, as assisting soloist. C. C. F.

Olga Sapio Assists Genia Zielinska in Rock Hill, S. C., Recital

ROCK HILL, S. C., Oct. 2.—An interesting recital was given at the Winthrop Auditorium here last evening by Genia Zielinska, Polish soprano, assisted by Olga Sapio, pianist. Miss Zielinska gave special pleasure with her interpretation of numbers by Hageman, Mary Turner Salter, Campbell-Tipton and Bishop. Miss Sapio contributed two solo groups.

Prof. Manchester to Lead Orchestra at Elmira

ELMIRA, N. Y., Oct. 9.—Prof. A. L. Manchester, who did noteworthy work at Southwestern University, is now located in Elmira, N. Y., where he has accepted the conductorship of the local Symphony Orchestra of sixty players and will take charge of a large community chorus that is to be established soon. He is also choirmaster of the First M. E. Church and is to open a studio for voice culture. He was given

Vincent Bach, trumpet virtuoso, is the owner of a factory for the manufacture of musical instruments in general and mouthpieces in particular. "Scene Hongroise," "Record Galop," "Hungarian Melodies" and "Austriana" are the titles of the compositions which have been published under the musician's name as concert soli. Mr. Bach is also the author of "Viribus Unitis," a march.

Prof. Firmin Swinnen, organist at the Rivoli, prepared three volumes of Flemish songs that were published in Belgium. Ten pieces for organ have also been written by him as well as twelve transcriptions for organ, just published in this country. In addition Professor Swinnen has made innumerable arrangements.

J. Van Cleft Cooper, organist at the Rivoli, sang as a baritone with the Aborn Opera Company. He is the author of four piano and one vocal composition.

Max Manne, tympanist at the Rivoli, is the author of two marches for orchestra, one waltz and a love song—the latter dedicated to his wife.

a cordial reception in this city and the orchestral society gave a dinner in his honor.

Rosa Ponselle Makes Gift of Phonograph Records to Meriden Sanatorium

MERIDEN, CONN., Oct. 12.—Rosa Ponselle, Metropolitan soprano, paid a visit to the Undercliff Sanatorium recently, and while at the nurses' home realized how much they could make use of records for their phonograph. Consequently, she is giving the nurses a complete collection of her records. She is also interested in the State Tuberculosis Sanatorium which is now devoted exclusively to children.

ATLANTIC CITY, N. J.—With a program beginning with the overture to Mozart's "Marriage of Figaro," the Leman Symphony presented a program Sunday night of last week that delighted a large audience in the Casino of the Steel Pier. The symphony for the evening was Tchaikovsky's Symphony. As soloists, Mr. Leman presented May Farley, soprano, and Joseph McGlynn.

Harriet Story Macfarlane, contralto, is giving "Birds of Flame," a song cycle by Charles Wakefield Cadman, its first hearing in Detroit at the opening recital of the Tuesday Musicale, Nov. 4. She has always been the first to sing Cadman's song cycles in Detroit, with the exception of the "Four American Indian Songs," which Mme. Nordica gave their first hearing in the Western States.

John Quine, baritone, who was heard favorably last season, will sing again in Aeolian Hall on the afternoon of Oct. 25. Later in the season, Mr. Quine and Ottilie Schillig, soprano, will make a joint tour to the Pacific Coast.

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KUNWALD COMPARES U. S. WITH GERMANY

Our Orchestra Management Better Says Former Conductor

BERLIN, Sept. 20.—Dr. Ernst Kunwald, having returned from America, has divided his residence between Berlin and Vienna. He recently gave some interesting information on musical life in America, which he compared in detail with that in Germany. Above all, he pointed out that the musical life in America was produced absolutely through the generosity of rich patrons, and not (as in Germany) under the supervision of the government or the municipality. Although musical life in America is younger, weaker and less characteristic than that in Europe, extraordinary and excellent work is being done, because the well-paid orchestras have no economic troubles and devote themselves entirely to art. The conductor is also anchored more securely to his band and need not always be on the lookout for a better paid position. The

bad habit of guest conducting, which spoils the orchestra, the conductor and the audience, is not known in America. But the orchestras travel about together with their conductors, which seems a decided advantage.

As an impartial listener Mr. Kunwald said he had been through a musical season in Berlin, and found the productions unchanged since before the war. The programs he thought more uniform and serious, the audiences greater and their attention more intense.

I fear, however, that Dr. Kunwald has not considered economic Germany, or he should not have failed to notice the impending danger. I personally fear that musical life in Berlin in the coming winter will have to meet exceptional difficulties.

For some time a new periodical has been appearing in Berlin, published by the orchestra conductor, Hermann Scherchen, under the name of *Melos*. It has placed itself at the services of the most radical tendencies in music. Young Scherchen, made a prisoner of war in Russia, has there become a convinced Bolshevik, and we should not be surprised if his periodical sometimes mixes

up music with politics and speaks on musical matters with political expressions. The principle of Bolshevism, however, has not prevented Mr. Scherchen from raising very considerable capital for his propaganda. But, despite the affected ethics of this periodical, its enthusiastic, sometimes fanatic, assiduousness is interesting, and it is full of youthful fire, while the other reformatory musical periodicals in Germany are exceedingly tiring. DR. EDGAR ISTEL.

Waterbury, Conn., Celebrates Centennial of Jenny Lind's Birth

WATERBURY, CONN., Oct. 11.—A concert in celebration of Jenny Lind's 100th anniversary was held in Leavenworth Hall on the evening of Oct. 2, attracting an audience much too large for the house. Scandinavian songs were sung by the Apollo Singing Society of New Haven, under the direction of Gothard Herlin, who was also heard as a violin soloist. Vocal numbers were provided by Gladys Hedberg, soprano, and Carl Brandt, baritone, accompanied by Mabel Thunberg. An address on the life of Jenny Lind was given by Rev. J. Herman Olsson.

Stopak to Follow New York Début With Wide Tour



Josef Stopak, American Violinist

An extended recital and concert tour of the country is being arranged for Josef Stopak, the young American violinist, who appeared with striking success jointly with his teacher, Jacques Thibaud, at a gala concert at Scheveningen, Holland, where he played in the famous Bach double concerto.

Thibaud is said to call Stopak his most promising pupil and predicts for him a great success in this country. Stopak is now twenty-one years old and has thus far never played publicly in America, except when he was in the army and performed for the entertainment of his comrades. His New York debut takes place in Carnegie Hall, Oct. 16, at which time he will present an interesting and varied program.

Edwin Lemare has been re-engaged for another year as municipal organist of San Francisco.

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No artist except those of international fame have won the spontaneous, whole-hearted and long continued ovation tendered to Laurence Leonard at the close of his first number, Prologue and Aria from "Pagliacci" of Leoncavallo. His reception was only a faint idea of what was tendered to him in his final number, a bouquet of three songs in part second.

PORTLAND DAILY PRESS, Oct. 6th, 1920.

Much indeed may be said, for there was Laurence Leonard, the London baritone, whose voice and finished art made him at once a festival sensation. Mr. Leonard's baritone is robust, yet singularly mellow and sweet. He uses it with the pose and skill that comes with the knowledge of infinite resource. Splendidly equipped is he, for not only has he the voice that arrests attention, the art to satisfy, but, too, there is temperament beautifully restrained, but felt, and a taking personality.

PORTLAND EASTERN ARGUS, Oct. 6, 1920.

In view of the great ovation given Laurence Leonard, the English baritone, at this morning's public rehearsal, it goes without saying that he may be expected to thrill this evening's festival audience. This singer is also a newcomer who has a wonderful baritone voice of great range and strength. He has physique and personality.

PORTLAND DAILY PRESS, Oct. 5th, 1920.

All went wild over Laurence Leonard and the audience almost broke the "no encore" rule. The management compromised by letting him sing four songs in his group.

It remained for Laurence Leonard, English baritone, a new singer to Maine audiences, to achieve the great ovation of the evening; in fact one of the greatest outbursts of enthusiasm in the history of the festival.

It was an ovation that was sincere. The audience—and the chorus joined most vigorously in the applause—wanted more and it was disappointed that the rule had been made and could not be broken.

Leonard has a wonderful baritone voice of great range and strength. He has physique and personality. His low tones are remarkably clear and his high registers, whether pianissimo or forte, are of crystal resonancy to a degree that is seldom heard in a baritone.

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Tenor's Singing Takes City by Storm — Artists' Trio Also Is Heard

CHICAGO, Oct. 12.—Enrico Caruso opened the Chicago concert season on the afternoon of Oct. 3, singing to an audience of more than 5000 in the Medinah Temple, under the local management of F. Wight Neuman. Every seat in the vast auditorium was filled. The tenor was scheduled for only three numbers, but actually sang twelve. The audience gave him an ovation such as seldom falls to even the greatest of artists, and was greedy for encores. After three hours the audience still refused to leave. He won his audience not alone by his singing, but also by his genial smile and his Charlie Chaplin antics. He leaped into the air once as he was leaving the stage and at another time pretended to trip over a rug. After singing three extras, following his exquisite singing of "Che gelida manina," he found the audience insatiable, and leaned against the piano to rest while his accompanist, Salvatore Fucito, negotiated the long journey from the wings. Then he electrified his hearers with Canio's lament from "Pagliacci."

Caruso's voice was luscious, full, and at times fired with passionate feeling. The pure gold of his upper tones seemed at times a little darker than of old, but his artistry and the incomparable beauty of his voice make him still the idol of his audiences, a towering figure among the singers of the day.

Albert Stoessel, violinist, and Alice Miriam, soprano, were assisting artists. Mr. Stoessel's offered a lovely Spanish serenade: "La Media Noche," Aviles-Stoessel, with which he won his audience. He had to play several extra numbers. Miss Miriam disclosed a voice of charm, but was obviously nervous, and did not sing true to pitch.

Grace Wagner, soprano; Carlina Lazzari, contralto, and Renato Zanelli, baritone, were heard in a noteworthy concert in Orchestra Hall Monday night. Mr. Zanelli's voice was pure delight and the rounded art of his singing a thing of loveliness. The audience did its best

to spoil his singing of the prologue to "Pagliacci" by applauding at the wrong place. For nearly a minute he tried to silence the rapturous applause, before he could get to his "Andiam." This is a vice that Chicago music lovers may well be ashamed of. Three years ago they stopped Stracciari's exquisite singing of the same number by a tremendous outburst of clapping in the wrong place; last year they interrupted Ruffo, and now, in a concert, where surely everyone should know so familiar a piece, they sin more grievously than ever. They seem incapable of learning that one high note does not signify the end of a song, and that the prologue is not complete until the end is reached.

Miss Lazzari was a revelation. Her voice is full, luscious, rich, with a capacity for pathos which adds to its beauty. Miss Wagner did well with "Il est doux" from "Hérodiade," and sang her part in the duets and trios creditably.

Frank La Forge, who accompanied, received an ovation. He was forced to play two extras after his group of solo numbers, and was applauded also after the singing of his trio, "Flanders Requiem." FARNSWORTH WRIGHT.

LIMA ARTISTS HEARD

Local Musicians Open Season With Excellent Club Concert

LIMA, OHIO, Oct. 10.—The month has opened here in a most auspicious fashion. The people are evidently music hungry, to judge from the responsive attitude of members of the Women's Music Club; the limit, 1000, has now been reached, and a waiting list established, who have taken up their membership books and paid their obligations, at an increased price this season.

A pleasant reminder of the season's promises, musically, marked the opening at Memorial Hall, on Sept. 29, with the visit of Leta Corder and Lucille Collette, soprano and violinist-pianist, respectively, who were sponsored by F. E. Harman in an Edison tone-test recital. On Oct. 7 the United States Marine Band was booked by A. Zender, a new manager in the local field. Mr. Harman is announcing Sousa for Oct. 12 at Memorial Hall with Florence Hardeman, violinist; Mary Baker, soprano; Winifred Bambrick, harp; John Dolan, cornet; Ellis McDiarmid, flautist; Lee H. Davis, piccolo; Joseph Norrito, clarinet; John Kuhn, sousaphone, and George J. Carey, xylophone.

The Etude's opening meeting was held on Oct. 5 with Mrs. Gooding, the club's vice president, officiating, because of absence from the city of the president, Mrs. Berryman. The subject for the study hour was "Elements of Musical Form." On the program were heard Miss Kriete, Leona Feltz and Mrs. Gooding.

Great interest was manifested in the dedication services on Sunday, Sept. 26, of the rebuilt Christ Episcopal Church. The music in charge of Mrs. Forster Robinson, with Ernest C. Baird at the organ, was impressive. The surplined choir of thirty, including twelve boys, with the quartet, Mrs. Clem Thompson, soprano; Mrs. Robinson, contralto; Kent Ebersole, tenor, and Dr. Forster Robinson, bass, sang excellently.

Monday evening, Oct. 4, the second of a series of musical "soirées" was given at the home of Rhea Mankoff Cable, pianist. Julia Ackerman Adams led the discussion, employing the subject, "How History and Biography Help Interpretation of Music." H. E. H.

Edith M. Aab Pupils Accept Positions

HARTFORD, CONN., Oct. 10. — Two pupils of Edith M. Aab, contralto and vocal teacher, have lately been appointed to good positions. Signe Landon, soprano, has been chosen as soloist at the South Baptist Church of Hartford, and Sara Saxe, soprano, is to sing at the North Congregational Church of Middletown, Conn.

Grace Hofheimer Closes Southern Tour

PULASKI, VA., Oct. 3.—Grace Hofheimer, pianist, closed a successful tour of the South on Oct. 8. She will be in New York, Oct. 11 to 24, during which time she will do a limited amount of teaching at her Steinway Hall Studio.

Richard Keys Biggs Passes Summer in Old French Town



Richard Keys Biggs, Organist, With His Wife and Son, Georges André

Richard Keys Biggs, with his wife and son, has been spending the summer in Angers, France, which was Mrs. Biggs' home before her marriage to the American organist. During his stay abroad, Mr. Biggs devoted considerable time to making copies of music which it is impossible to buy, and he expects to give some unusually interesting programs with his choir next season. Mr. Biggs writes that they have been seeing much

of the country near Angers by auto, and also says he has been "trying" to catch some fish. His pupil, W. J. Swartz, has had charge of his organ in the Queen of All Saints Cathedral in Brooklyn, during his absence. They will return to America during the first week in October.

Conservatories in Troy, N. Y., Reopen

TROY, N. Y., Oct. 6.—The Emma Willard Conservatory of Music and the Troy Conservatory of Music reopened last week with increased registration of pupils. S. Grahame Nobbes of the Emma Willard school is organizing a class for the study and presentation of acts and scenes from Italian, French and English operas, which will be given during the year. An orchestral class has also been formed. The Troy Conservatory is planning a series of five concerts, the first of which will be given the latter part of October by Cecil Wright, a New York vocal instructor and member of the conservatory faculty and a number of his advanced pupils. H.

Georgia MacMullen Sings at Kew Gardens Musicales

KEW GARDENS, L. I., Sept. 20.—Under the management of Leila Hearne Cannes, the first of a series of evening musicales was held in the ballroom of the Kew Gardens Inn yesterday. The soloists who were heard in an interesting program were Georgia MacMullen, soprano, and Dorsey Whittington, pianist. Frederick Bristol accompanied Miss MacMullen.

Helen Yorke and Philip Sevasta Please Cumberland, Md., Audience

CUMBERLAND, MD., Oct. 1.—An audience of exceptional size was attracted to the Maryland Theater for the recent recital of Helen Yorke, soprano. Her coloratura voice was as pleasing as at her recital of last February, and her artistry seemed to have improved. She was assisted in an interesting program by Philip Sevasta, harpist, and Florence Brinkman at the piano.

Efrem Zimbalist, the violinist, will make his first recital appearance of the season in Carnegie Hall on Sunday afternoon, Oct. 31.

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Emma Nevada's Daughter Mignon Engaged for Paris Opéra Comique

Young Singer Achieves Brilliant Début in "Bohème"—Engaged for a Number of Important Rôles—Gaiété Lyrique to Give Series of Offenbach Revivals—Another Strike Averted

PARIS, Sept. 30.—Mignon Nevada, daughter of Emma Nevada, who was a well-known prima-donna several decades ago, achieved a brilliant début on Sept. 18, at the Opéra Comique as Mimi in Puccini's "Bohème." Her voice is a very beautiful one with a ravishingly fresh quality, and her technique is also very fine. She will be heard in "Lakmé" and "Traviata" as well. Miss Nevada made her début at the Costanzi in Rome in "The Barber of Seville" a number of years ago and she has also been heard with success in Lisbon, Brussels and London.

Vacations are ending and the symphony concerts will soon begin their season. About Oct. 2 Mr. Rhené-Baton will fill the conductor's chair at the Opéra to conduct the first of a series of one hundred concerts which the Concerts Pasdeloup are to give there. This will be the first and one of the most important happenings of our symphonic season. All the necessary care has been taken for works to "sound" in this theater as much so as if they were given in a hall specially built for symphonic music. New arrangements have been made, such as a flooring to cover the orchestral pit, thus permitting the placing of the musicians in front of the proscenium so as to avoid the dispersal of sound.

At the Comique, "Marouf" has reappeared and Jean Perier made his re-entry. The great lyric comedian met with all his usual success. At the Opéra, Philippe Gaubert, Andre Messager's successor at the Concerts du Conservatoire, made his first appearance, conducting



Mignon Nevada, Soprano

"Faust." As remarkable in opera as in concert, Mr. Gaubert re-affirmed his mastery. Authority, precision, supple firmness, are among the qualities which place him in the first rank. At the Gaiété Lyrique rehearsals for "La Fille du Tambour Major" are progressing under the direction of Henri Casadesus. The operetta will probably be given early in October. It will inaugurate a series of Offenbach revivals that will include "Les Bavards" at the Opéra Comique; "Madame l'Archiduc" and "La Jolie Parfumeuse" at the Théâtre Mogador; "Orpheus in the Underworld," with

Maria Kousnezoff, perhaps, for Eurydice; and "La Grande Duchesse de Gerolstein." At the Cannes Casino "Madame Favart" will be heard.

While operettas are thus being intermingled, the music hall, on its part, is trying to give shelter to real music. The Olympia, which last spring did not hesitate to play a Debussy score, announced the engagement of Lucie Caffaret, one of our most brilliant pianists. She will play works by Liszt, Chabrier and others. Surely this is a sign of the times.

Trouble has broken out between the various managers of theaters and the Syndicate de la Fédération du Spectacle. It was feared at one time that conflict would break out at the Opéra Comique about the regulation of appointments of singers, musicians, choristers and dancers. But a conference took place between the delegates of the inter-syndicalist committee and the management and there is now reason to believe that the difficulties will be smoothed out and an understanding will lead to a general reconciliation.

ROBERT BRUSSEL.

Recital by the Maitlands Opens Season at Oberlin

OBERLIN, OHIO, Oct. 1.—The first recital of the year at the Oberlin Conservatory of Music was a vocal recital given last Wednesday evening at Warner Concert Hall by Mr. and Mrs. Robert Maitland, who have recently come from New York to become members of the Conservatory faculty. The program was given in a manner that easily convinced the audience of the musicianship of both the singers. Mr. Maitland's voice is a bass-baritone of wide range, while Mrs. Maitland's voice is a clear lyric soprano used with facility. Mr. and Mrs. Maitland will be heard frequently in Oberlin concerts, and will both be distinct additions to the musical life of the community. The accompaniments were played by Mrs. William Mason Bennett of the Conservatory faculty. F. B. S.

Sousa's Band Plays in Washington, D. C.

WASHINGTON, D. C., Oct. 5.—Sousa's Band, with Mary Baker, soprano, as the assisting artist, gave a concert in the National Theater one evening last week, which was largely attended and enjoyed by a characteristically enthusiastic audience. The Masons of Hiram Lodge, which the bandmaster joined when a young man, presented him with a silver trowel.

W. H.

Mardones to Give Joint Recital with Torello Contra-bass Player

Jose Mardones, bass, of the Metropolitan and Antonio Torello, contra-bass of the Philadelphia Symphony Orchestra, will give a concert of "deep" music at Aeolian Hall, on Oct. 28. This is believed to be the first concert of such a combination on this continent and the two artists have arranged a most interesting program.

DICTION TO FORE IN HEMUS RECITAL

Percy Hemus, Baritone Recital, Aeolian Hall, Evening Oct. 7. Accompanist, Gladys Craven. The Program:

"I Attempt From Love's Sickness to Fly," Purcell; "Hear My Prayer," Dvorák; "Good Night," Rubinstein; "When the Flame of Love," Bizet; "Come and Embark," Godard; "The Hour of Peace," Hahn; "The Pauper's Drive," Homer; "Berry Brown," Ward-Stephens; "The Next Market Day," Old Irish, arranged by Herbert Hughes; "O'er the Forest Rainclouds Gather," Korby; "Rain," Curran; "Hard Trials," Burleigh; "Who Knows," Stickles; "Edward," Loewe; "Don Juan's Serenade," Tchaikovsky; "Twilight," Glen; "The Time for Making Songs Has Come," Rogers; "A Belated Violet," Johns; "Danny Deever" (by request), Damrosch.

Diction came into its own at the New York recital of that skillful narrator in song, Percy Hemus. He is of that none too numerous group of American male singers who have the gift of making their words felt as well as heard, and heard as well as felt. His program, given in full above, may not have been particularly imposing as to musical worth, but as the singer disclosed it in Aeolian Hall it had an abundance of varied and effective emotional eloquence.

Designed as a succession of moods, it served its purpose in interesting, satisfying and at times exciting an audience that plainly regarded Mr. Hemus as an old friend, and one certain to please in whatever he undertook. The ease with which his hearers were enabled to follow the texts of his numbers, thanks to the precision of his enunciation, was none the less a cause for thanksgiving because, in Mr. Hemus's recitals, this has come to be taken for granted.

A tastefully used *pianissimo* was not the least of the factors for pleasure in his singing. As his style, in its most individual phases, is declamatory rather than lyrical, he was at his best in numbers that gave him a story to tell, such as "Edward," "The Pauper's Drive" and "Danny Deever." These had almost the effect of recitations to music.

One of the best liked of his numbers, judging from the volume of applause, was Pearl G. Curran's "Rain"—dedicated to Mr. Hemus—which the baritone, after acknowledgments to the composer, who was present, repeated to the evident pleasure of his audience. The entire program was given in English.

O. T.



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NEW MUSIC VOCAL AND INSTRUMENTAL

"SUNSET." By J. Frank Frysinger. (New York: Harold Flammer, Inc.)

A *Lento* melody full of expressive effect, varied rhythmically with cleverness and good taste, and with a medial *piu mosso* somewhat along waltz lines, to set off the recurrence of the first tempo, Mr. Frysinger's new organ composition deserves to be widely played. There are some nice effects for the Chimes and the "Unda Maris."

"SOMEWHERE." By Alice Reber Fish. "O Little Town of Bethlehem." By John Prindle Scott. (New York: Harold Flammer, Inc.)

Alice Reber Fish has written a very attractive little two-page song in the middle range, to verses by John Vance Cheney, in her "Somewhere," one which may be commended for all those who like direct, honest melody, pleasantly framed.

In the geography of Christmas song literature, the "little towns of Bethlehem" already in existence might easily be grouped into a vast metropolis. Mr. Scott's new setting, however, is worth adding to those already built. It has been happily and melodiously shaped-up, and is in each case practically within the range best suited to high, low and medium voice, for all three of which it is published. There is a nice violin obbligato.

"BOY SCOUT SONG BOOK." (Boston: C. C. Birchard & Co.)

The National Council of the Boy Scouts of America, which has determined the appearance of this new book, regards it—and rightly—as "a vital and constructive contribution to the cause of Scouting." The publishers, who have compiled and edited this collection of upward to two hundred songs for the Boy Scouts, have made a really admirable choice of numbers which express the normal moods of boyhood, embody the spirit of America, and include songs of patriotism, home, comradeship, generosity, aspiration, achievement and devotion; of humor, action, nature and the out-of-doors. They are truly "songs which open the heart of Life and Truth, bring Nature close to Youth, and release the spirit of fun in every normal boy." A number of well-known musicians and writers have contributed toward the desired end: among the former being David Stevens, M. Teresa Armitage, Edith C. Westcott, Peter W. Dykema, Harvey Worthington Loomis, Louis Adolphe Coerne and N. Clifford Page, while the latter include Berton Braley, Arthur Guiterman, J. C. Montague, S. E. Kiser, Arthur Chapman, Douglas Malloch, Richard D. Ware, Catherine T. Bryce and Frederick H. Martens. Over seventy-five of the melodies are of American origin.

"HOMELAND." By Lella Troland. (New York: A. Salmaggi & Co.)

For her graceful little song the composer has chosen a text-thought whose appeal is well-nigh universal. "Homeland" is very singable, melodically expressive, with a good accompanimental support, and is, nationally, absolutely non-partisan in character.

"REMEMBER NOW THY CREATOR." By Edward Shippen Barnes. (Boston: Boston Music Co.)

Mr. Barnes's sacred cantata for mixed voices, with tenor or mezzo-soprano solo, must not be estimated by its length—it runs to no more than thirty-eight pages—but by its real musical beauty, its fine

atmosphere of devotional imagination, and its effective writing as regards both chorus and solos. It is difficult to choose anything for special comment in a work which maintains so high a general standard of excellence, yet in our opinion, the concluding solo and chorus "And I heard a voice from Heaven" is a particularly lovely piece of writing.

"THE RISEN LORD." "The Lord Reigneth." "I will Lift Up Mine Eyes." By Leo Sowerby. (Boston: Boston Music Co.)

Of these three fine numbers by Leo Sowerby—church music which does not follow the specious ideal that devotional music must always be emphatically sweet to be sacred—the first, "The Risen Lord," is a noble movement, eight-part a capella anthem with soprano solo. There is a Wesleyan text, though Charles, despite his own habit of "introducing into church and service. . . hymns not inspected or authorized by any proper judicature," might take exception to some of Mr. Sowerby's chords. We like them, ourselves. In "The Lord Reigneth," four-part, vigorous and animated; and "I Will Lift Up Mine Eyes," slow and beautifully conceived chorally, the harmonic quality is also the outstanding feature. This is choral music for the church that can boast genuine vitality in thought and expression.

"THE BRIDAL DAY." By S. Coleridge-Taylor. (Boston—New York: Arthur P. Schmidt Co.)

A fine, expressive hymeneal song, joyous in mood and singable to a degree, by this gifted composer. It is a wedding song of greater strength and power than the type usually associated with the nuptial event, which is prone to be celebrated in melodies of a more subdued and devotional cast. "The Bridal Day" is published for high and for low voice.

"SIGHT, TOUCH AND HEARING." A System of Foundational Teaching for Piano. Part 1. By George Folsom Granberry. (Boston—New York: Arthur P. Schmidt Co.)

Mr. Granberry has done a good piece of work in the first book of his "Sight, Touch and Hearing." It is a carefully, logically planned, and progressively developed piano method, with all the notes, illustrations, questions, etc., which distinguish the good twentieth-century book of piano instruction. In the conclusion of his "Foreword for the Student," Mr. Granberry calls attention to the fact that, although his system of musical development, based on "Sight, Touch and Hearing" will lead the student to read, to perform and to enjoy music, he also implies that "progress will depend on your own will to work." Alas, this last factor in musical progress is something for which all the ingenuity of the twentieth century has not been able to provide a simpler substitute!

"FROM THE HICKORY AND THE COTTON." (Seventeen American Tunes.) By Mortimer Wilson. (New York: Composers' Music Corporation.)

This is one of the most delightful things which Mortimer Wilson has done, musically. He has made a group of seventeen "100 per cent American" airs, including such tunes as "Dixie," "Swanee River," "Turkey in the Straw," "Arkansas Traveler," "Deep River," "Old Black Joe," some of the national songs, Civil War songs, and others, and

has transcribed them in decidedly playable fashion for the organ. That in itself others could have done. But without destroying the melodic contour of the numbers, he has, in every instance, given them such a charming and piquant different harmonic development, and has carried it out with such a wealth of musicianship, such taste and skill, that the result is unique of its kind. One of his most delightful examples of what may be done with a good tune, contrapuntally, is afforded by the last number, "The Arkansas Traveler." Any musician who casts his eye over its pages will wish to possess the collection. "Massa's In De Cold, Cold Ground," too, is really lovely in its working-out; with its melodic line untouched and colored, phrase by phrase, with a harmonic background of subdued richness. And the other numbers, like these, are individually varied in their presentation. It is to be hoped that Mr. Wilson may some day give his harmonizations of these American airs the wider publicity a version for piano solo would guarantee.

F. H. M.

"DRINK TO ME ONLY WITH THINE EYES." Arranged for String Quartet by Alfred Pochon. (New York: Carl Fischer.)

Instead of bringing out another album containing familiar little compositions arranged for string quartet, the house of Carl Fischer is issuing in single numbers some favorite "encore arrangements" of the noted Flonzaley Quartet, which Alfred Pochon, second violin of the organization, has made for his colleagues and himself. The first to appear in this series, whose title page is graced with a picture of the quartet, Messrs. Bettei, Pochon, Bailly and d'Archangeau, is the old English melody, "Drink to Me Only with Thine Eyes."

Mr. Pochon has set the tune in A Major, *Andantino*, 6/8 time, and on it has spent his fine fancy and superb musicianship. His harmonization is neither old nor new fashioned; that is, it is excellent, without dragging behind in the manner of the old time settings of famous melodies, nor does it strike out into the future with Stravinskiesque or Poulencsesque harmonic complexities. The melody is passed about in all the instruments, and the manner in which the other voices are handled bears eloquent testimony to Mr. Pochon's skill. There will be many who will await with much interest the numbers to appear in this timely series.

"YOUR SPIRIT DWELLS WITH ME." By Arthur A. Penn. (New York: M. Witmark & Son.)

In the last four years many songs by Mr. Penn have come our way and we have praised his melodic freshness, rather sentimental, perhaps, in its onrush, but very sincere. In this song which he has just done, "Your Spirit Dwells With Me," he has made several steps forward at once. Here the melodic quality is not only of a higher type than he has in the past produced, but the whole song touches a different plane. The *Andante* section is good, leading to the interlude, a bit *à la* Tchaikovsky, in 3/4 time, which brings back the *Tempo Primo*. As a love song of a different kind this new Penn song ought to be given many hearings. Keys suitable for all voices are issued, but we think of it particularly as a man's song and as a tenor song, preferably. Mr. Penn has written the text as well as the music.

"MINOR AND MAJOR." By Charles Gilbert Spross. (New York—Cincinnati—London: John Church Co.)

Mr. Spross' new song is an original idea and one that is taking. The poem by Minnie K. Breid is in two stanzas, the first sad "minor," the second bright "major." And Mr. Spross has translated that into music by having the first part a *Lento* in F minor, 3/4, the piano playing a lovely melody, against which the voice sings its own free part. Then there is a transition to an *Allegro con spirito*, F Major, 9/8 time. Things begin to brighten up here with a bound and the song ends with a characteristically Sprossian climax of high A, followed by a phrase which brings it to the F. There is a dedication to Florence Pilgrim Neuman. High and low keys of the song are issued.

"THE JOYFUL HOMECOMING." By H. Balfour Gardiner. (New York: G. Schirmer.)

"To Percy Grainger" is this composition dedicated by one of his colleagues among the present day school of British composers. Mr. Gardiner, whose "News from Wydah" was given here by Kurt

Schindler several years ago at a Schola concert, is very much of a composer, and even in this little—we used the word comparatively—march (which appears here for piano, although it is an orchestral piece and has been played by Henry Wood in London and by Richard Hageman at a Metropolitan Opera House Sunday night concert in New York) he shows what a first-rate bard he is. This piece, "The Joyful Homecoming," has to do with the Great War. In feeling it is very British, square cut, honest, solid without any sentimental attributes. The themes are good, strong, Elgarish in one or two places, while the development is Wagnerian in the "Meistersinger" way; and we imagine that in the instrumentation one can well feel the Wagner influence even more markedly. Nevertheless, a capital piece and one that ought to be played very often. It is not easy for amateurs, yet not taxing for an advanced player.

"VESPER SONG." By Arthur Bergh. (New York: H. W. Gray Co.)

For years we have preached against the sacred song of our day and have taken composers to task for the sentimental sacred songs which they write. Arthur Bergh, one of the best composers in America to-day, has not fallen into the trap of writing music below his regular high standard even when he writes to a sacred text.

His "Vesper Song" is a setting of the famous Latin Ave Maria, and it is a great setting in every detail. There is a serene dignity in this music, a lofty repression that takes us back to Brahms in the extraordinary beauty of theme and development. The model quality of the harmonic background in more than one place fits so appropriately the text; the entire song is an inspiration, which has come to this fine composer. The workmanship in the voice leading is deft, the harmonic support of the recitative passages is individual. The range is for a high, or medium, voice, and the accompaniment may be played on organ or piano. There is also an English text by Cordelia Brooks Fenno. We prefer the original Latin text, as the music seems to express it much better.

SECOND QUARTET FOR STRINGS. By Béla Bartók, Op. 17. (Vienna: Universal Edition.)

In America the name of Béla Bartók remains little known. Leo Ornstein and Rudolph Ganz have played some of his piano pieces, while at the first concert of the New Symphony Orchestra a few years ago Mr. Varese led a sketch or two by him. To us has come the score of his Second Quartet for two violins, viola and violoncello.

We are openly known as advocates of the new, and in sympathy with all that is progressive in art. Mr. Bartók's quartet has been placed in study by us and we have emerged from association with it convinced that this is one of the best constructed and at the same time most uninteresting pieces of music in the literature. It reminds us in more than one item of the great quartet of Arnold Schönberg—the constant treatment of a figure in all the instruments, continues without stop, making the whole work a broadly spun affair. But where in this work of Bartók shall we find passages that thrill us like the ending of the Schönberg quartet? or the passage in G flat major, 3/4, marked *Kräftig*, in which Schönberg is a master without question? Bartók is a disciple of the ugly, if this quartet is a sample of his best work. It is not that we are shocked by such things as the opening of the final movement of his quartet, where the first violin holds an A natural on the E string for a measure and the second violin begins on a G sharp, directly under the A the first violin is holding. That does not annoy us. But the kind of design it makes for is to us without interest.

The work is dedicated "Au Quatuor Hongrois: Waldbauer, Temesvary, Kornstein and Kerpely." We hope these gentlemen have enjoyed it more than we have. And we doubt whether we will revise our opinion when we hear it performed by one of our quartet organizations in America. If we do, we will be frank to say so.

A. W. K.

Guy Maier and Lee Pattison will be heard as soloists with the Baltimore Symphony Orchestra Nov. 28, in addition to playing at ten orchestral concerts already scheduled, in New York, Boston, Chicago, Milwaukee, Buffalo, Fall River and Haverhill, Mass., according to an announcement by Daniel Mayer.

MARGUERITA SYLVA

Sang at Her "At Home Recital of Songs" at Times Square Theater, New York, October 10

"ALGER LE SOIR"

By Félix Fourdrain

and "SOUFFRANCE"

By H. de Fontenaille

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Bertha Foster Plans Expansion for Her Jacksonville, Fla., Conservatory



Bertha Foster, Organist and Pianist, Director of the School of Musical Art of Jacksonville, Fla.

JACKSONVILLE, FLA., Oct. 10—Unaided, except for a boundless belief in herself and her ideals, Bertha Foster started the School of Musical Art here thirteen years ago. A brilliant musician, she had for several years been professor of music at the State College for Women, Tallahassee, Fla. From a meager beginning in a tiny studio, with few teachers and very few pupils, the School of Musical Art grew with such rapidity that it soon left its cramped quarters and took over the former home of United States Senator Fletcher. Now, with branches all over the city, it numbers 750 pupils and 25 teachers recruited from among the best in America and abroad. Beryl Rubinstein, the well-known pianist, had classes there last season.

Each year new departments have been added until now organ, piano, violin, orchestral and band instruments, theory, history of music, painting, drawing, expression, esthetic and ball-room dancing are taught. Throughout Florida the demand for graduates from this school as teachers is greater than it can supply at present, and Miss Foster is at last on the verge of realizing her greatest ambition, the idea behind the tiny beginning thirteen years ago. With the assistance of those genuinely interested in the development of art in this country, she is going to have built a conservatory which will be unique of its kind in the United States. With a prospective location overlooking the broad sweep of the St. John's River, among moss-covered oaks and tall palm-trees, will grow up a genuine modern conservatory.

Miss Foster believes that the St. John's, one of the most beautiful and picturesque rivers in the world, has been too long neglected, and besides the regular curriculum of the conservatory she will organize all kinds of water sports. The building will be equipped with every convenience for the comfort of students, with studios and class-rooms for instructors. One outstanding feature

will be an auditorium with a seating capacity of 3000. This auditorium is to contain a thoroughly equipped stage and pipe-organ. Weekly recitals are to be given in it during the season. At present no such auditorium is available for concerts in Jacksonville.

The conservatory auditorium will also be used for picture exhibitions, for a lighting system is to be installed suitable for such purposes, and a community theater will be established where plays by local talent can be given.

LOUISE DAVIDSON.

NEW WHITHORNE WORKS

Composer Adds Compositions for Piano, Voice and String to His List

Emerson Whithorne, the American composer, will soon have a number of new compositions off the press as his further contribution to the world's music literature. These include works for piano solo, for voice and piano and one number for string quartet, practically all of which will be heard on concert and recital programs this season.

Two piano numbers, "The Wireless" and "The Aeroplane," have been dedicated to Rudolph Ganz, and are now being orchestrated. The four other piano works are entitled "On the Ferry," "Chimes of St. Patrick," "Pell Street" and "Times Square." Eight songs arranged on authentic Chinese melodies, and set to Chinese poems dating back to the Sixth century, are listed as follows: Two Chinese Poems, Op. 18, "The King of Liang" and "The Feast"; On a Lute of Jade, Op. 32, "Hsia Nan," "A Chinese Serenade," "The Bride Cometh" and "The City of Chow"; Two Chinese Nocturnes, Op. 34, "Tears" and "The Golden Nenuphar." The String Quartet, "Greek Impressions, Op. 19," is being rehearsed by the Zoellners and will appear upon their programs this season. Two orchestral scores, "The Night" and "The Rain," will be played for the first time by the Los Angeles Orchestra.

Buhlig Feted by Institute Pupils Before Leaving for West

Richard Buhlig was the guest of honor at a dinner given by his pupils at the Institute of Musical Art, where he has been teaching for the past two years, on Monday evening of last week. Mr. Buhlig leaves shortly for the Pacific Coast, which will be the center of his musical activities this season. He will appear as soloist with the Los Angeles Symphony and also as lecturer on the orchestra's programs. His pupils presented him with a silver loving cup.

JACOBINOFF BUSY

Young Violinist to Program Many American Works This Season

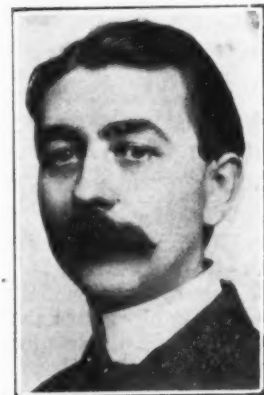
Many American compositions are being programmed by Sascha Jacobinoff, the young violinist, for his recitals this year. He will play numbers by A. Walter Kramer and John Alden Carpenter, as well as Cecil Burleigh's Second Concerto, at his first concerts of the season.

Mr. Jacobinoff had a very successful summer season in Berkeley, Cal. His last concert there drew an audience of more than 5000. He and Marie Mikova, pianist, were especially applauded for their interpretation of the Kreutzer Sonata and had to repeat the final movement.

NEW CONCERT BUREAU FORMED IN LIMA, OHIO

Musical America's Correspondents Unite as "Concert Direction Bomars"

LIMA, OHIO, Oct. 11.—A new organization in the concert field which promises immediate growth to a position of importance is the "Concert Direction Bomars." The cryptic word "Bomars" stands for "Bureau of Musical America's Reviewers' Stars."



H. Eugene Hall, Representative of Musical America in Lima, Ohio

The bureau is the outgrowth of correspondence and several conferences of MUSICAL AMERICA'S representatives in central States with Ohio as the pivotal State. Complete details of the bureau's plans have not yet been made public, but it is understood that it will endeavor to facilitate booking and routing artists in order to economize on high railroad fares, rentals of halls, printing and compilation and use of press material. Preliminary arrangements are in the hands of H. Eugene Hall, at Lima.

HARTFORD, CONN.—Grace Cushman, violinist, will spend the winter in Savannah, Ga., where she has a teaching engagement. Sylvia G. Alderson, who has been a student of music for the past three years, will continue her studies in Philadelphia this winter.

MONTPELIER, VT.—A joint recital by Katherine Gutchell, pianist, and Perley Pitkin, baritone, was given Oct. 15 at the High School assembly hall for the benefit of the Athletic Association of the school.

Lulek Pupils Win Favorable Notice for Appearances



Dr. Féry Lulek, New York Vocal Teacher

Dr. Féry Lulek, the New York vocal teacher, has returned from a vacation spent in Yugoslavia. He has brought back with him some new Yugoslav music, especially songs by Krek and Ipavic. While passing through Vienna he heard Lehar's newest work, "The Blue Mazur," which he describes as a masterpiece of orchestration and as marking a great advance in light opera.

Dr. Lulek has a busy season ahead, with thirty-two new pupils from twenty-six different States. He plans to hold a pupils' concert this fall and another in the spring at the Ritz-Carlton. Among his pupils who are winning public success are Ruth Welch, soprano, who is appearing in a leading part in "Lassie," as substitute for Tessa Kosta; Catherine Schoup, mezzo-soprano, daughter of a prominent lawyer in Xenia, Ohio, and now playing the lead in "The Rainbow Girl" on the road, her first stage appearance; and Dorothy Neill, soprano, who has been engaged as an understudy in Zimbalist's operetta, "Honeydew."

BUTLER, PA.—Gordon Balch Nevin, organist and composer, assisted by Helen Troutman, violinist, gave a complimentary recital in St. Mark's Lutheran Church recently on the occasion of the inauguration of the new memorial chimes installed in memory of J. H. Troutman by his widow.

RUTLAND, VT.—The Lotus Male Quartet sang here Oct. 12, under the auspices of Phyllis Chapter No. 560, Order of Eastern Star. Bertha Morgan, reader, was the assisting artist.

ST. JOHNSBURY, VT.—The Women's Club's recent musicale had as artists Mrs. Margaret Gorham Glaser of Boston, organist; Bertha Wesselhoeft Swift, soprano, and Marjorie Cramton, violinist.

THE SYNCHRONOUS PRELUDE AND FUGUE

for Piano and Organ (or 2 Pianos)
by WALTER KELLER

Mrs. H. H. A. Beach says:

"You have done a very remarkable thing in musical writing and the Prelude and Fugue, when played alone, are impressive in their earnestness, dignity and thorough musicianship."

George W. Chadwick says:

"It certainly shows an amount of skill in polyphonic writing of which Beethoven himself need not have been ashamed. In these days when counterpoint is getting to be a lost art, it is refreshing to see that some one is interested in its study." Director New England Conservatory.

Eric De Lamarter says:

"Your Prelude and Fugue is a much needed restatement of faith in the greater manifestation of our art, which is the wedding of emotion and intellect. The skill of this polyphony should be held up to youngsters and routinists alike to ponder. My congratulations!"

Clarence Eddy says:

"Accept my sincere compliments and hearty congratulations upon your Prelude and Fugue, which you have synchronously wedded together in such a marvelous fashion, with the happy result of 'Music of the Spheres' embodied in the 'Heavenly Twins.'"

"How did you ever come to do it? Perhaps like Topsy, 'It just grew!' However, as the father of these two musical children, you have every reason to be proud."

CANON IN A FLAT for the Piano.
RUDOLPH GANZ SAYS:
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Denies That American Artists Found Britishers "Prejudiced"

(Reprinted from the *Musician* of London)

ACCORDING to MUSICAL AMERICA, the manager of the New York Symphony Orchestra, on his return to the States from the orchestra's recent appearances in London, stated that they had encountered here "a wall of prejudice, a feeling among a certain group that the American musicians had come in a spirit of bravado."

Such a statement is an unjust reflection both on our professional musical world and the general public. The visit of the American orchestra was eagerly awaited by many here, especially our leading musicians, nearly all of whom were present at one or more of the concerts. I am unable to discover that a single disparaging word was said in any

quarter prior to the orchestra's appearance. As for the critics, I think they all judged the orchestra and its conductor purely on merit, and although there were some differences of opinion, on the whole there was a very good "press" for the orchestra—as good, it seems to me, as that which the London Symphony Orchestra and Nikisch received in the States some years ago.

Apparently our American friends were disappointed at the somewhat small audiences, but it should have been explained to the Americans beforehand that orchestral concerts in London in summer-time are seldom well attended, however attractive they may be.

In fairness to the manager who made the statement quoted, it must be said that he admitted a "friendly spirit" after the first concert had been given.

CREATORE IN MONTREAL

Opera Forces, With Lazaro as Guest Artist, Give Three Performances

MONTREAL, CAN., Oct. 4.—Creatore has ably demonstrated to Montreal that he has in him the spirit of grand opera no less than he possesses the band spirit. He has just completed a four-day season at the St. Denis Theater, when "Faust" and "Carmen" were given with a certain degree of satisfaction, and "Rigoletto" presented with what amounted to mild triumph. This opera was the last one to be offered, and the occasion was made a gala one, Hipolito Lazaro being the guest artist. He was in great form. Through his skillful technique the *Duke of Mantua* seemed really plausible for once; and he was compelled to give unending encores, repeats and countless bows before the large and vigorous audience would let him go. Mr. Lazaro's voice appealed tremendously to the house

and he scored a personal triumph.

The week's repertory was sung adequately if at times unevenly, owing presumably to lack of sufficient rehearsing, by a capable cast of artists, among whom excellent work was done by Silvio Garavelli, Lina Palmieri, Nino Ruisi, Henriette Wakefield, Vito Moscato, Georges Morel, Albert Dhosch, Giovanni Bozza and Adrianna Zanella. The orchestra, under, of course, Mr. Creatore, did workmanlike and accurate things to the various scores. The Creatore Grand Opera can pay a welcome return visit here any time.

B. D.

OPEN AKRON'S SEASON

Beatrice MacCue and Carmine Fabrizio Appear in Recital

AKRON, OHIO, Oct. 5.—The local music season was fairly inaugurated by the appearance of Beatrice MacCue, contralto, at the Akron Armory on the evening of Sept. 30. Miss MacCue was formerly an Akron girl, prominent in church work and the activities of the Tuesday Musical Club, and her career in New York, where she went to pursue her training, has been followed with closest interest.

The program, which was well given, was one well suited for the somewhat informal occasion, consisting of three varied groups of songs.

Carmine Fabrizio, violinist, assisting artist for the evening, displayed a lovely singing tone, and gave as his first group two Bach works followed by a second group of interesting numbers. Mrs. Katherine Bruot accompanied for the program.

A benefit card party, on the afternoon of Sept. 29, in the Masonic ballroom under the auspices of the Tuesday Musical Club, netted \$500 to assist the National Federation of Music Clubs in carrying out its extension program. Mrs. F. A. Seiberling, president of the National Federation, gave a short talk preceding the "sing" which closed the afternoon's program. In the return of Mrs. Richard Ward to Akron after an absence of seventeen years the musical

interests of the city will gain a singer and teacher of wide experience both in Chicago and New York City. J. V.

Tom Burke Receives a Warm Welcome in National Capital

WASHINGTON, D. C., Oct. 12.—Even after the final encore the musical public of Washington was loth to let Tom Burke, the Irish tenor, leave the stage. He was given a most enthusiastic welcome and was obliged to add many encores to his program. He has a voice of richness and was especially effective in the operatic selections from "Otello," "Rigoletto" and "Pagliacci." His ballads and Irish songs were presented with finish. Mr. Burke was assisted by Hazel Moore, soprano, and Helen Scholder, cellist. Frank St. Leger and Francesco Longo were at the piano. This concert was under the management of T. Arthur Smith, and sounded the opening of the musical season at the National Capital. W. H.

Laramie, Wyo., to Hear Arthur Middleton and Ethelynde Smith

LARAMIE, WYO., Oct. 10.—The Laramie Tuesday Musicales has contracted with Arthur Middleton for a recital early in December. Ethelynde Smith will open the Artists' Course in November at the University of Wyoming. George Edwin Knapp, director of the vocal department in the University of Wyoming, appeared as soloist with the university band at the State Fair last week. He has written a march song, "Wyoming," which has been adopted by the State Department of Education as the official State song.

American Conservatory Pupils Give Recital

Vierlyn Clough, pianist, artist-pupil of Heniot Levy, and Nesta Smith, violinist, pupil of Herbert Butler, will open the musical season at the American Conservatory by appearing in joint recital Saturday afternoon, Oct. 2, in Kimball Hall.

Mme. Ragna Linne has returned from a three months' vacation in Christiania, Norway, and resumed her work as vocal instructor at the American Conservatory.

Robert D. Taylor Associated with M. Witmark & Sons

The Concert Department studios of M. Witmarks & Sons in Chicago, have recently been put in charge of Robert D. Taylor, formerly connected with the Victor department of Lyon & Healy. Mr. Taylor, who is an able accompanist, is doing everything possible to be of service to artists in the Chicago district.

Aaron Ascher, Chicago pianist, pupil of Rudolph Reuter, and several times diamond medal winner in the classes of the Chicago Musical College, will leave in November to start a career of concert-playing in Europe.

Present Opera at Midvale, N. J.

MIDVALE, N. J., Oct. 3.—An admirable performance of "The Merry Wives of Windsor" was given at the home of Mr. and Mrs. E. R. Hewitt. The cast consisted of Mary Burns as *Mistress Ford*, Mary Potter as *Mistress Page*, Essie Ehrstein as *Anne Page*, Theodore Webb as *Mr. Ford*, John Boschen as *Sir John Falstaff* and Sidney Peterson as *A Waiter*.



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Modern Italians Forerunners of New School, Says Stokowski

Philadelphia Conductor, in Plea for Modern Music, Declares Europe is Developing New Musical Expression—False Prejudices of the Present-Day Audience—The Great Need for Artistic Tolerance

PHILADELPHIA, Oct. 4.—Leopold Stokowski demands openmindedness toward the new in music even if it is tagged with the technical, heretical label of "modernistic." The distinguished conductor of the Philadelphia Orchestra, who has done yeoman work in introducing some of the new composers to symphony orchestra audiences, does not seek to play upon them for sympathy, makes no special pleading in favor of the new schools and is satisfied to ask for a tolerant and receptive attitude on the part of his hearers for some of the numbers he will give during the twenty-first season of the orchestra. And from the "advanced" among musical connoisseurs he asks like consideration, instead of adverse criticism and hooting and scoffing at the classics.

Dr. Stokowski holds no brief for Scriabine, Stravinsky, Casella, Alfano, Malipiero, or others whom he has played at his concerts or whom he will introduce this season, but very reasonably he urges that they be heard. He is simply against torism in music, the same torism that derided or detested Glück, Wagner, Debussy in their times. The plea for liberalism was made by Dr. Stokowski in an interview which emphasized the need for toleration and receptivity on the part of audiences and which incidentally was valuable in giving the conductor's side of the question very clearly.

"Among music lovers one finds two classes," as Dr. Stokowski laid down his thesis, "neither of whom represents the class that I would like to see predominate in audiences. The first holds that all modern music is worthless and freakish, the work of charlatans and poseurs, that it has no 'grateful' melodies, and that the ideas, moods and feelings it expresses are of the 'faddist' variety.

"The other class professes to admire the productions of the composers of the past decade or so, whether impressionistic, cubist, intellectual or merely cerebral. At the same time it yearns to throw into the discard all the music of the past, holding that it is passé and behind the times and therefore not worthy the attention of the serious attention of sophisticated persons.

"Both classes are wrong, both are nar-

row and both in their own ways work harm to the future development of music. It must be remembered on the one hand that the music of the past, the so-called classics, is judged by the work of the great masters, by Beethoven, Bach, Mozart, Palestrina. But it also must be understood that there were many little men of each period and that their work, even if it was not rewarded with the laurel of greatness and did not achieve immortality, yet had its virtue in blazing the trail, in making experiments and in providing material and methods by which real genius was enabled to rear its noble and enduring structures.

"Many composers of whom we do not hear nowadays lead to Palestrina and Bach, just as they lead to Haydn, Mozart and Beethoven, and as still others lead to Wagner and Debussy. These geniuses might never have reached the heights if they had not the toilsome and fruitful experiences of those less gifted who pioneered the paths.

"Similarly then, our contemporary composers are not only expressing the spirit, the thought, the feeling and the life of the present time but they are doing the experimental work which will make it possible for other great masters to arise, the masters of the future, who, it is quite within reason and possibility, may equal the immortals of the past, in the view of coming generations.

"But in order that they may play their rôle in the history of music it is necessary that they be given a hearing; a fair-minded and broad-minded hearing. The music lover attending an orchestral concert should bear this in mind. When he goes to a concert he should not only want to be entertained and edified, but he or she should realize also a certain sense of responsibility.

Balance in a Program

"In making up a program I try to please the lover of the great music of the past as well as the one who fancies our more modern and currently debated composers. So in recognition of established standards I make allowance, say of perhaps eighty-five per cent of the program devoted to the classics and standard compositions. Now I think it is no more than fair, that having done

that, the audience should be willing to devote fifteen per cent of its time and interest to giving earnest and understanding attention in order to permit newer composers to have a fair hearing.

"I ask that because it means that I also have had to devote time that I might otherwise have given to my own recreation or study to analyzing and preparing these works for performance. I have been in this city for quite some time and will likely be here for some time to come. I am probably at my highest point of development, at least so far as musical experience goes, and have the enthusiasm that goes with it. So I may fairly say that I am devoting the best years of my life to musical Philadelphia.

"To give the older works exclusively, in which most orchestra players and conductors are already thoroughly routinized, would make things a great deal easier for me, but would not advance the city, musically.

"It does not necessarily follow that my choice of programs represents the works that I admire or love the best. That would be an unfair and selfish position to take because there are so many other selections to consider. But it is our duty to our contemporary composers as well as to ourselves, to insure their getting a hearing. It may be that we don't or won't like their compositions, then again it may be that we are not able in our limited experience to appreciate their virtues or merits, but there is something of interest to be gleaned from it.

"I find in examining hundreds of scores for future production that many of them are just foolish and therefore not worthy of further consideration. But others which do not make a good preliminary impression, when examined a second or third time often yield genuine value. I might mention my first experience with 'Poème d'Estase' some years ago when I put it aside as unworthy of future attention. Later acquaintance showed much that I had not seen before and I finally became convinced that it was a work of real power. It has been heard more than once on the programs of the orchestra.

"Often I have noticed the same experience among the men of the orchestra in rehearsing a novelty. At first they will smile or jest, but later become interested or it may be enthusiastic.

"For these reasons I cannot blame an audience for not liking some works at first hearing. But I feel from much experience that they, too, should withhold snap judgment, and should be willing to extend tolerance at least to new works.

"If music is to grow we must constantly produce new works. Symphony orchestras are the only channel through which most composers of serious ideals ever get a chance to communicate their creative endeavors to the public. At the same time this city has the opportunity to add to its prestige by encouraging contemporary art just as it does that with which it is more familiar.

"There is a popular idea that all music of the past was melodious and that all present-day music is the reverse. This is not so. If we heard all or even most of the music of the past we should hear a full share of experimental methods, of strange harmonies of ungrateful melodies, of dissonances. Conversely, present-day compositions are often rich in splendid though unconventional melody. Our new composers are reflecting the times in which they live, the thought and feeling of their era. Much of their work is experimental, but it has its historic as well as musical phases.

"My observations in Europe the past several months showed signs of a new kind of musical expression coming into being," Mr. Stokowski prophesied. "I believe that most of the nations are suffering from fatigue due to the war. It will take ten, maybe twenty years to bring this expression to complete flowering and form. But I found quite decided signs of it, especially in Italy. In the northern part of Italy there are several young composers, Malipiero, Guarieri, Casella and Alfano, for example, who are marking the transition from one musical phase to another. And they are relieving Italy from the charge that it is writing only operatic music.

"Their work, as will be, I think, most of the composition of the near future, is of an impressionistic nature, short,

concise, and rather 'jagged,' but still having coherence and form.

"I have also reason to believe that the new Russia will make important contributions to the music of the future. Stravinsky has already done several significant things.

"It should be borne in mind, then," Dr. Stokowski remarked by way of peroration and finale, "that just as we provide for other future needs and features of our life, we should assume responsibility for the future of our music. We should give ear to the musical children of to-day who may develop into the musical giants of to-morrow."

W. R. M.

4000 ST. LOUISANS HEAR METROPOLITAN ARTISTS

Alda, Lazzari, Hackett and Zanelli Give Program—To Raise Funds for Orchestra

ST. LOUIS, Sept. 30.—A concert of unusual interest took place last night in a specially constructed part of the Coliseum as an entertainment for more than 4000 visiting delegates to the United Drug Company convention, in session here at the time. A grand concert by a quartet of Metropolitan artists gave the delegates a treat such as they seldom hear anywhere or at any time. It also provided St. Louisans with an opportunity of hearing Charles Hackett, the American tenor, for the first time. The program was opened with the "Pagliacci" Prologue given very satisfactorily by Renato Zanelli, also a new baritone to this field. Carlina Lazzari, contralto, came next with a delightful aria from "Les Huguenots." Mr. Hackett then gave the "Che Gelida Manina" from "La Bohème" which was followed by the "Un bel Di" aria from "Madama Butterfly" by Frances Alda, soprano. Each soloist added an extra after the insistent applause. Then came a grand burst of song in the entire finale of the first act of "Madama Butterfly" by Mme. Alda and Mr. Hackett, to which they graciously added a selection from "La Bohème." Miss Lazzari and Mr. Zanelli gave a duet from "La Favorita," then followed a trio from "Faust" and finally the quartet from "Rigoletto." Seneca Pierce performed at the piano for all the artists.

As yet there has been no successor appointed to take the place of E. L. Curn, supervisor of music in the public schools, who passed away last spring. It is rumored that an appointment will be made in the very near future.

The Symphony Orchestra announces its plan to raise \$375,000 for a guarantee fund to cover a period of three years. All the civic and commercial organizations are behind the movement and no doubt it will go over with a bang. There will be a Women's Committee under the leadership of Mrs. John Davis and teams will be made up from the various organizations.

H. W. C.

Minneapolis Symphony Orchestra Plays in Vancouver

VANCOUVER, B. C., Oct. 1.—Emil Oberhoffer and the Minneapolis Symphony Orchestra gave a concert on Sept. 27, ovation after ovation being given them. The work of both the conductor and the orchestra was of a very high order and the program was both well balanced and in keeping with the character of the organization. Florence Macbeth sang David's "Charming Bird" and Delibes's "Bell Song," receiving a recall for each and gracefully giving two dainty encores. Her warm, artistic voice won the hearts of the British Columbians who also much appreciated her delightful presence and personality.

R. J.

Carl Craven to Sing for Illinois Club

CHICAGO, Oct. 2.—Carl Craven, tenor, has a number of engagements booked for this season. On Oct. 24 he will fill a return engagement for the Universalist Kings' Daughters of Elgin, Ill. He will be soloist with the Arche Club in Chicago Nov. 11, and will sing a recital in Havana, Ill., Nov. 24.

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Rival Impresarios Stimulate Concert Audiences in England

Thomas Quinlan and Lionel Powell Working to Provide Best Music for London and the Provinces—Efforts to Re-Kindle Interest in Orchestral Music—Eric Fogg and Arnold Bax Have Important Works Produced

LONDON, Sept. 24.—The autumn musical season begins to-morrow afternoon with a batch of what may be termed, without evil intention, routine concerts. In another week, most of these will be in full swing, and the critic will once more find himself upon the treadmill. It is going to be a very busy time. As a sample I may mention that, for the last week in October, the Wigmore Hall has booked seventeen concerts, three a day from Monday to Friday and two on Saturday.

One of the features of the season will be a general effort to rekindle the interest in orchestral music. The large attendance at the Promenade Concerts is an excellent portent. So also is the circumstance that some series of concerts hitherto exclusively filled with soloists have added orchestras to their schemes. Thus the London Symphony Orchestra, with Hamilton Harty as conductor, is going to take part in the Ballad Concerts at the Albert Hall, and a contingent of the New Symphony Orchestra, conducted by Julius Harrison, in those organized at the Central Hall, Westminster, by Messrs. Enoch. The program of the Queens Hall Symphony Concerts and of the London Symphony Orchestra, as at present announced, promise to be of more than usual interest. Those of the Royal Philharmonic Society have yet to make their appearance, but rumor has it that they also will be made specially attractive.

New Quinlan Series

At the same time the British Symphony Orchestra, under Adrian Boult, will be taking part in the new series of subscription concerts arranged by Thomas Quinlan for the Kingsway Hall, a building hitherto used only for concerts of the most popular ballad type. The habits of concert-goers are so deep-rooted that it needs some courage to attempt to lure them away from their usual haunts, but Mr. Quinlan is plainly of opinion that if the attraction is strong enough, music-lovers will go anywhere. He has accordingly put up a very strong list of artists, with John McCormack this autumn and Toscanini in the New Year.

This brings me to the second feature of the season which is the rivalry of Thomas Quinlan and Lionel Powell, who

are "up against" each other throughout the kingdom. In short, 1920-21 is going to witness a battle of impresarios. Whatever its outcome, it can only do good in the country. For some unfathomable reason our concert business has in recent years lacked impresarios. In the great majority of concerts the artists themselves have been principals and the managers merely agents for them. This throwing of the risk upon the musician and leaving the business element immune, has very naturally led to a general slacking of effort on the latter side, from which all enterprise had disappeared except that of Mr. Powell, and even he will be none the worse for having his elbow jogged by Mr. Quinlan. Meanwhile the music-lovers in the big provincial cities are going to have the time of their lives. Mr. Powell is first in the field with Melba, Tetrazzini, Clara Butt, and de Pachmann, a constellation that it will not prove easy to challenge. He is virtually the man in possession, with the advantage of being on the defensive, but the challenger has also dealt himself a good hand to play.

Two New Composers

The two novelties which have been performed this week at the Promenade Concerts are in striking contrast. The first was by Eric Fogg, the son of a musician well known in Manchester, where he was born Feb. 21, 1903. The annual of the British Musical Society published early this year credits him already with no less than fifty works, of which this is the fortieth. It is a ballet entitled "The Golden Butterfly," the composition of which occupied Mr. Fogg for three weeks in June, 1919, and which was arranged as a suite for concert use in February of this year. I give these facts as they are in themselves a key to the music. This youngster, not yet eighteen years of age, has a phenomenal industry and a quickness of assimilation which will be an invaluable advantage to him when he settles down to think out music of his own, but he has not yet reached that stage, and meanwhile his proficiency proves nothing more than just that he is proficient. His suite was full of early Stravinsky, with a few other extraneous touches, put together with a tiresome amount of repetition, especially of two-bar phrases. The only moment of apparent originality was in the waltz section. Even that recalled the "Gymnopédies" of Satie-Debussy, but these latter are so little known in this country that we may assume that Mr. Fogg has not heard them.

The other novelty was an important work of a composer who has now come into full possession of his kingdom, Arnold Bax. It is a concerto for piano and orchestra consisting of a theme in E Major, followed by six extended variations, of which the last is preceded by an intermezzo, the whole being divided into two sections occupying forty minutes in performance. It is a work of noble breadth and significance, with many features of special interest. In the first place the method of combining the piano with the orchestra is personal and novel. Then, the composer, who has at other times been somewhat lavish of thematic material, has found here all that he requires in the free manipulation of his principal theme. The music is full of ideas but they are all grown, as it were, from the soil of the central theme. The titles of the seven movements "Youth," "Nocturne," "Strife," "The Temple," "Play," "Enchantment" and "Triumph" indicate a subjective program of heroic character, the relation of which to the music is unusually intimate, for it is at the same time the epic of its hero, and the epic of the musical theme. The texture is rich throughout, but the outstanding quality, apart from that of a splendid sonority, is the breadth and nobility of the conception. It was played brilliantly and with subtle comprehension by Harriet Cohen. There may have been moments when perhaps a little more muscular strength might have been an advantage, but the compensations were plentiful and satisfying.

It is when one hears a work of this kind that one realizes the special disadvantages of this centralized country. In particularist Germany twenty cities would by now be clamoring to hear it, on the strength of the splendid reception it had, both from the press and the public. I imagine that in the United States the healthy rivalry between distant musical centers would lead to the same result. Here, alas, the most successful composition has to wait long for a second performance. This is perhaps the most baffling problem confronting the English musical world.

EDWIN EVANS.

Donato Colafemina Returns to Chicago Conservatory

CHICAGO, Oct. 8.—After a successful fourteen weeks' tour in Chautauqua work, Donato Colafemina, tenor, has returned to his duties as a member of the faculty of the Chicago Conservatory. He has sung in Pennsylvania, the two Virginias, Maryland, New York, Vermont, Delaware and New Jersey, under the management of Paul M. Pearson of the Swarthmore Agency. Calixto Llamas, pupil of Walton Perkins, president of the Chicago Conservatory, leaves this month for his home in the Philippines, where he will have charge of a large class of piano pupils.

Mischa Levitzki to Give All-Beethoven Program

In commemoration of the 150th anniversary of the composer's birth, Mischa Levitzki promises an all-Beethoven program for his first New York recital of the season to be given in Carnegie Hall on Thanksgiving night, Nov. 25. He will also be soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, in two programs entirely devoted to Beethoven, and arranged in like honor, to be given at the Academy of Music, Brooklyn, and Aeolian Hall, New York, on Dec. 4 and 5, playing Concerto No. 3 in C Minor, in Brooklyn, and No. 1 in C Major at the New York concert.

Kathryn Platt Gunn Plays at Kew Gardens Musicales

The second of a series of evening musicales was given at the Kew Gardens Inn, Kew Gardens, L. I., on Sept. 26. The soloists were Kathryn Platt Gunn, violinist, who was received with great favor, accompanied by Ethel Watson Usher, and Leila Hearne Cannes, pianist. Miss Gunn is leaving on Oct. 11 for a short tour which will take her to Providence, R. I.; Ansonia, Conn.; New London, and New Haven.

Winston-Salem, N. C., Hears Concert by Well-Known Artists

WINSTON-SALEM, N. C., Oct. 6.—Helena Morrill, soprano; Carlo Ferretti, baritone; Celeste Seymour, violinist, and Antonio Voccoli, pianist, appeared in a concert at the Academy of Music on the evening of Sept. 15, giving much pleasure by their excellent work. The concert was under the auspices of the Harmony Club.

SCHOOL EVENTS IN MIAMI

Pupils' Recital Opens Conservatory—Award Prizes at Junior Club

MIAMI, FLA., Oct. 2.—The recital season opened in Miami with a recital at the Florida Conservatory of Music and Art, given jointly by the pupils of Mme. Marguerite Wetzel, who has charge of the classes in piano, voice and Spanish, and the pupils in expression under the direction of Margaret Mearns. A sketch written by Mme. Wetzel was given in Spanish. The new school year opens Oct. 4.

The Junior Music Club held its first meeting of the season Oct. 2, in the Central School Auditorium with Mrs. L. B. Safford in charge. The prize offered to the member bringing in the largest number of new members was won by Rosalie Carrington and Lottie May Eldridge. K. E. Felix of the Florida Conservatory of Music and Art offers a course of twelve lessons in painting to the one who brings in the best original picture. This is to be awarded at the meeting on Oct. 16. Two weeks later prizes will be given by the Miami branch of the League of American Pen-women for the best creative literary effort, and at the first meeting in November a prize is offered for the best original dance. On Nov. 27, there will be an oratorical contest for a prize. On Dec. 11, the two prizes offered by the Indiana composer, Mrs. Grace Porterfield Polk, will be contested for, the first for the best composition for piano or violin and the second for the best song. This goes to show how varied and far-reaching the club has become since first organized by Mrs. Safford a few years ago. In December, the regular program which has been outlined by Mrs. Polk will be resumed.

The Miami "Y" singers are entering upon their third season and the chairman of the examining committee has called for new members who will meet the committee on examination at the Y. M. C. A. on Monday, Oct. 4. The club usually comprises about fifty singers and is proving itself a very vital force in the musical life of Miami. This year Charles Cushman is to be director in place of J. A. C. Riach, who resigned at the close of the past season.

A. M. F.

Newark Hears "Tosca" by Gallo Forces

NEWARK, N. J., Oct. 4.—The San Carlo Opera Company brought its forces to Newark last night for a performance of Puccini's "Tosca" and gave considerable pleasure to an audience that filled the hall to capacity. Louisa Darclee substituted for Bettina Freeman in the title rôle; Eugenio Cibelli made a very good impression as Cavaradossi; Mario Valle was a successful Scarpia, and the lesser rôles were filled by Pietro di Biasi, Natale Cervi, Luigi Baldi, Manuel Perez, Pietro Canova and May Barron. Cesare Sodero, who conducted, gave a very worthy interpretation of the text and did the best work of the evening.

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Rudolph Gruen, Pianist and Accompanist

Many engagements have come to Rudolph Gruen, the pianist, since his professional debut in St. Louis early in 1918. Mr. Gruen began his studies when he was only five years old, with his mother and sister, and has played in public from the time he was six. He did most of his studying under Louis Hammerstein and Ottmar Moll in St. Louis. At present he is in New York coaching with Harold Bauer.

During last season Mr. Gruen has appeared either as accompanist or assisting artist with Enrico Caruso, Titta Ruffo, Mischa Elman, Anna Fitziu, Marguerite Namara, Paul Althouse, Julia Claussen, Elias Breeskin, Edgar Schofield, Marie Sundelius, Olive Kline, Cyrena Van Gordon, Josef Shlisky, Cornelius Van Vliet, Max Gegna, Betsy Lane Shepherd, Andrés de Seguro, Fred Patton, Francesca Peralta and Virginia Rea. He has already played this season at Cold Springs, N. Y., for William Stamm, and at Troy, N. Y., and Greenwich, Conn., as soloist. On Oct. 16 he is accompanying Josef Stopak, violinist, at Carnegie Hall. He goes to Utica, N. Y., as accompanist for Anna Fitziu and Edward Lankow on Oct. 18; to New Rochelle, N. Y., for Paul Althouse on Oct. 19, and to Chicago on Oct. 26 and Boston on Nov. 13 for Mr. Stopak.

Paulist Choristers and K. of C. Band to Assist at People's Concert

The Paulist Choristers, Father Finn, conductor, and the Knights of Columbus Concert Band, Paul Clifford, conductor,

have joined the forces co-operating in the campaign to provide classic music for the people. This campaign is to take place in the form of music festivals and concerts for the people in Madison Square Garden under the direction of Julius Hopp.

In addition to three symphony concerts already announced, to take place Oct. 31, Nov. 7 and Nov. 28, Nahana Franko conducting, with Florence Macbeth and Jose Mardones as soloists on Oct. 31, the Paulist Choristers and the Knights of Columbus Band will appear in two special concerts on Nov. 28, and a Christmas music festival, Dec. 18. Another soloist will be added to the opening program, Sunday, Oct. 31, to be announced shortly.

Modern Program for Extra London String Quartet Concert

Requests for a hearing of the London String Quartet in a modern program have been so many that Antonia Sawyer, manager of their American tour, has ar-

ranged for the ensemble to give another New York concert before leaving on its Western tour. The quartet, which is made up of James Levey, Thomas W. Petre, H. Waldo Warner and C. Warnick-Evans, will play at Aeolian Hall on the afternoon of Nov. 4 the E Minor Quartet of Frank Bridge, and Mr. Warner's Folk-song Quartet, which won first prize in the W. Cobbett Competition of 1917, and which together with the Bridge work they played at the Pittsfield Chamber Music Festival. Their program on Nov. 4 will also include Two Sketches by Eugene Goossens and the G Minor Quartet, Op. 10, of Debussy.

Helen Jeffrey to Play in Baltimore

Baltimore has been added to the list of cities which will hear Helen Jeffrey, violinist, for the first time the coming season. Miss Jeffrey will be soloist with the Baltimore Symphony Orchestra at the Lyric Theatre, on Sunday afternoon, Dec. 12. Her Boston debut occurs three days previously in a recital to be given in Jordan Hall.

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Organization Founded by De Vitalis, Plans to Publish Music of Artistic Merit in Editions Free from Commercialism, Paying Particular Attention to Little Known but Worthy Compositions—Standard Piano Works, Newly Edited, to Be Published

THE Composers' Music Corporation, youngest of New York's many publishers of serious music, has just issued its first catalog. Its founder Attilio M. De Vitalis, has departed from traditional publishing methods in presenting to the public, not only the works of well-established names in the world of composers, but by choosing as well the works of a number of comparatively unknown composers, whose music is now being issued from his press.

The catalog, which has been prepared in *de luxe* fashion, includes a large number of piano works by Rudolph Ganz, some violin pieces, and songs by the same composer, cadenzas by him to Beethoven's C Major Concerto for piano and two series of standard compositions from Mr. Ganz's own repertoire, ranging from Scarlatti to Sibelius, which he has edited. A long list of songs, a cycle for men's voices, a symphonic ballad for baritone and orchestra and a set of variations for piano, "The Golden Age," by Bryceson Treharne are announced. Of other French and Swiss composers we find some piano pieces by Isidor Philipp and Emile Blanchet and songs by Paul Joseph Hillemacher. Mortimer Wilson is represented by works for piano solo, piano four hands, organ, violin and piano, a Trio in G. Minor, Op. 15, for

piano, violin and 'cello and several groups of songs. Dirk Fock, a Dutch composer, is listed with five violin pieces, the Japanese Koscak Yamada, with works for piano and songs; Albert Spalding, with his "Etchings," Op. 5, for violin and piano and four piano pieces; Felix Borowski, with his Concerto in D Minor for piano and orchestra and a group of shorter piano pieces; Cecil Burleigh, with four sets of violin pieces and a song cycle; Emerson Whithorne, with works for piano, songs and a string quartet called "Greek Impressions, Op. 19;" George F. Boyle, with a number of piano compositions; Ernest Hutcheson, with two groups of piano pieces, a transcription of the Scherzo from Mendelssohn's "Midsummer Night's Dream" music and two Scarlatti sonatas, which he has edited and arranged for modern use, and Ethel Leginska, with piano pieces.

New and little known composers, include Richard Hammond, with many piano pieces and songs; Cesare Sodero, with a scena for soprano and orchestra, pieces for 'cello and harp, 'cello and piano, and songs; Elliot Griffis, with a Sonata in A flat for piano, piano pieces and songs; Edward Collins, Francis Coye and Charles Haubiel, with piano works, while G. Ackley Brower and Daniel Wolf appear with piano pieces and songs, and Horace Middleton, Herbert J. Wrightson and George F. Lindner are represented with songs.

Of interest to performer, teacher and student will be a new edition of standard piano literature, now in course of preparation, to be known as the "C. M. C. Edition." In it will be included practically the entire classical repertoire for the piano, from the time of Bach and Scarlatti onward. Educational and study works will also be well represented.

The C. M. C. Edition is to receive unusually careful attention in the matter of editing.

Extremes of under-editing and over-editing will be carefully avoided. Each volume will be assigned to a teacher or pianist of recognized authority, whose previous experience qualifies him to undertake the editorial revision of that work on which he has specialized. It is thus hoped that the result will be an edition thoroughly trustworthy, both in regard to textual accuracy and authoritative editing.

In looking over the list one is impressed with the many young composers whom Mr. De Vitalis is introducing, men in the early thirties. One can, indeed, believe that the statement made in this first catalog is sincere. It reads: "It is the aim of the Composers' Music Corporation to bring forth the music of new and talented writers, as well as the latest compositions of those of established reputation; to publish music only of artistic merit in an artistic manner, in editions free from the commercialism unfortunately so prevalent." A. W. K.

Reuter to Play Carpenter Work With Oberhoffer



Rudolph Reuter, Pianist, With Norma Day, Soprano, at Avon Beach, N. J.

CHICAGO, Oct. 10.—The thundering deluge of noise with which audiences are so often afflicted by concert pianists has been roundly denounced by Rudolph Reuter.

"Most song recitals consist of nothing but what our composition teachers abroad used to call *Reisser*," said Mr. Reuter. "These compositions work up to the great high-note climax of the end with a terrific thunder of chords in the accompaniment, 'pulling' the audiences into enthusiasm, or sometimes out of their seats and out the front door of the recital hall. The advance of art is in the appreciation of delicate shades of harmonic coloring, and broader scope of dynamics. There is no objection to loud music or climaxes, but too many artists have only this one method of creating effects."

Mr. Reuter will be heard with the Minneapolis Symphony Orchestra in January, playing John Alden Carpenter's Concertino, and at his Aeolian Hall recital he will offer works by Griffes and Dohnanyi. F. W.

Emma Roberts to Sing in Danville, Va.

Following the opening engagement of her season at Lynchburg, Va., on Oct. 12, Emma Roberts will be heard in recital under the auspices of the Music Study Club of Danville, Va., on Oct. 15. On both occasions she will be assisted by Florence Harvey at the piano. Miss Harvey also is a graduate of Randolph-Macon College in Lynchburg, and the concert there is for the benefit of the local chapter of the college alumni.

Lenora Sparkes, soprano of the Metropolitan Opera Company, will be presented in recital, Dec. 16, by the Woman's City Club of Oswego, N. Y. On Dec. 17, Miss Sparkes will furnish a program for the Century Club of Amsterdam, N. Y.

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Anna Craig Bates, St. Louis, Mo., 732 Pierce Bldg., St. Louis, Mo., September 1st, St. Louis.
Mrs. Oscar E. Busby, 233 No. Ewing Ave., Dallas, Texas; Memphis, Tenn.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Kidd-Key College.
Jeanette Curry Fuller, 50 Erlon Crescent, Rochester, N. Y.; Rochester.
Mrs. Jean Warren Carrick, 977 East Madison St.; Portland, Ore., Aug. 15.
Clara Sabin Winter, 410 No. Main St., Yates Center, Kan. Wichita, Kan.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas; Dallas; Denver, Colo. Aug. 3.
Virginia Ryan, 118 Washington St., Waco, Tex., Waco, Oct. 15 and Feb., 1921.
Carrie Munger Long, 906 Fine Arts Bldg., Chicago. August 30th up to November, Chicago.
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Albert Vertchamp Deplores Use of Nationalistic Publicity

Brilliant Young Violinist Says It Is Accidental that He Is Known as American Instead of Russian — Played His Way from Brooklyn to Denver as Child of Twelve on Sixty-five Cents — To Give Three Carnegie Hall Recitals This Season

THOUGH Albert Vertchamp, the young violinist, who made such an auspicious debut with his Carnegie Hall recital last season, is of Russian parentage and American bringing-up, he is unique among artists in wishing not to be presented to the public as either Russian or American, or, for that matter, of any particular nationality. The nationalistic publicity which is so widely used for artists nowadays seems to him to be in the worst kind of taste.

"When Kreisler plays Tartini, wouldn't any musician, whether he knew the particular composition or not, recognize it as the work of a classic Italian composer? And does so great an artist's ability to play Italian music with such perfection keep him from playing his own Viennese music in a style equally characteristic in a different way? Certainly his being a Viennese does not injure his comprehension of other styles any more than it improves it. This point became particularly clear to me when I heard a young Russian pianist recently. The Russian temperament is supposed to be so warm and yet melancholy—passionate, in a word—that since this boy did not confine himself to the playing of Russian music, his being advertised as Russian should mean, one would think, that he would play everything with dash and fire. Quite the contrary! He was as cool and self-contained as an—I was going to say Englishman, but many Englishmen are as sentimental as their brothers are reserved; so perhaps Eskimo would be a safer comparison. We don't know much about the Eskimos.

"Especially in the case of American artists it seems to me in bad taste for



Albert Vertchamp, Violinist, With Milan Roder, His Accompanist

them to advertise their nationality. If it is really significant that they are American, won't the public get to know that by natural means? Otherwise, I can't see what use it can be for them to let themselves be heralded as American, for such advertising leads one to wonder whether they have so little personality as to be afraid to let people judge them on their merits. Of course the case is a little different with composers, and I don't want anyone to think that I should condemn nationalistic publicity anywhere nearly as much for them as for interpretative artists. Still America is culturally a melting-pot, and the term 'American' has little fixed significance yet for culture.

"Had I been born a few years earlier, I should have been a Russian artist myself; as things are, I am set down as American. You see how little the distinction means in my case. I believe it is so with most others. What we need from our interpretative artists is internationalism, in the sense not of a colorless cosmopolitan cultural compound but in that of sympathy with and reproduction of other national styles than that with which the accidents of birth and upbringing naturally make them most familiar.

What He Owes to America

"By speaking thus of the over-stress on the American note in artists' publicity, I do not mean to imply that I do not owe

a great deal to America, for I do. As a child I lived in Brooklyn, and when I was about twelve, my father, who was well known through his connection with the Jewish press, became very ill and was told by the doctors that his only chance of recovery lay in getting out West, to Denver. It is only with the passage of years that I have learned to think without real hurt of the day when we started out together with exactly sixty-five cents. I carried my little fiddle, and on the ferry we took to cross to Jersey I played and passed around my hat. That was about the hardest job I ever tackled. Our system thereafter was to make for the biggest hotel we could see and tell our tale to the manager, who almost always proved interested and introduced us to the hotel patrons, for whom I would then play and receive a little money for the entertainment I had afforded them. So we made our way to Chicago, where my father was very well known through his writing, and his friends arranged a big concert for me. This was so successful that I was able to give another program almost immediately to another packed house, and that made things a lot easier; we could go directly on to Denver. There I played again and was brought to the attention of the leading violin teacher, who was very good to me.

Introduced to Elman

"When Elman was playing in the city, someone introduced me to him and had me play for him; and the critic of one of the papers, hearing of this, sought out Mr. Elman after his concert and asked him what he thought of me. The virtuoso was so kind as to express himself very cordially, and presently my abilities and the story of my difficulties was published to the world in somewhat conspicuous fashion in an article by this critic. A Mrs. Park became interested and sent me to New York to study, as Elman had advised, and so I became a pupil of Bernard Sinshemer. In New York I was brought to the notice of another kind person, Mrs. Arthur Ries, who financed my European study. My teachers abroad were Sevcik and Willy Hess of the Hochschule in Berlin. I should have made my debut in Berlin, in concert with an orchestra under Hess's baton, had it not been for the outbreak of the war, which, of course, sent me back to America.

"This season I shall give at least three recitals in New York. The first of these will be at Carnegie Hall on Nov. 17, when I shall play chiefly the classical music in which I am told I am at my best. I shall play the Tartini Sonata in G Minor, a Suite by Sinding in A Minor, a classical group, and besides other numbers a composition by Milan Roder, my accompanist. Mr. Roder is well known

in his native Austria and indeed throughout Europe as a conductor. The work which I am going to play is the 'Romance Slave' from the Concerto which he dedicated to me. Besides these New York appearances, I shall make a coast-to-coast tour this season." D. J. T.

Hans Kronold Plays Descriptive Music in Jersey City Church

JERSEY CITY, Oct. 12.—Hans Kronold, who has come to be an established institution with the people of the First Congregational Church of which Rev. Harry L. Everett is pastor, began a series of Sunday evening preludes last week. This winter the 'cellist will not play for half an hour before the evening service but he will present music descriptive of the sermon theme. On this occasion, it was "Peer Gynt," the pastor telling the story of Ibsen's play with its lesson, and the 'cellist playing the Greig music to illustrate. Mr. Kronold's other numbers included "Air Religieux," of his own, "Maiden Song" by Halvorsen and "Reverie" by Bottesini. In November Brownie's "Saul" will be the sermon topic and the music will be illustrative.

A. D. F.

Albany to Utilize State Armory for Subscription Concerts

ALBANY, N. Y., Oct. 6.—Ben Franklin, manager of the Franklin Concert Company, has leased the state armory and will install a large sounding board to make it suitable for his series of subscription concerts. The first concert will be given Oct. 15, when Mme. Galli-Curci, soprano, will be heard. Nov. 24, Sergei Rachmaninoff, pianist, will appear, followed by Mme. Carolina Lazzari, contralto, of the Metropolitan, and Cornelius Van Vliet, Dutch 'cellist, in joint recital, on Jan. 12. Toscha Seidel, violinist, will play on Feb. 16, and the Isadora Duncan Dancers will appear on March 30. H.

St. Cecilia Chorus to Sing With New York Philharmonic Society

The St. Cecilia Club, Victor Harris, conductor, has been engaged by the New York Philharmonic Society as assisting organization for two of its concerts this season, the dates being Nov. 11, the opening concert of the Philharmonic, and Feb. 4. At the first of these concerts the St. Cecilia will sing the "Magnificat" in the final movement of Liszt's "Dante" Symphony, the spinning song from Wagner's "Flying Dutchman" and the music for women's voices, usually sung off-stage, in the Bacchanale of Wagner's "Tannhäuser" Overture, Paris version.



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VICTORIA, B. C., HAS MUSICAL WHIRLWIND

Two Operatic Companies and Local Attractions Open Musical Season

VICTORIA, B. C., Sept. 29.—Not for many years has Victoria begun its musical season with such a whirlwind of big events, for in addition to many other attractions this city has been treated to two opera companies. At the beginning of September came the Royal English Opera Company, under the western management of Laurence A. Lambert, of Portland. The excellent company gave two performances in the Royal Victoria Theater, presenting "The Mikado" and "The Bohemian Girl." On Sept. 25 we had the Scotti Grand Opera Company in the same theater, in "Tosca." Both companies were greeted by filled houses. Antonio Scotti achieved an immense success, as did also Florence Easton, who captivated the audience with her beautiful voice and consummate artistry. The orchestra won special favor. It was the first time this city had heard operatic performances for almost twenty years.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was heard on Sept. 28, under the auspices of Laurence A. Lambert and the local management of George J. Dyke. This event proved a big affair and a large and well-pleased audience turned out to greet the players at the Arena. The orchestra was assisted by Florence Macbeth, soprano, who made an excellent impression. Her singing of the "Bell Song" from "Lakmé" and "Charmant Oiseau" from "La Perle du Brésil," captivated the audience. She was recalled again and again.

The Ladies' Musical Club has returned to pre-war conditions and plans for the season's work have been drawn up. Monthly recitals will be given in the afternoon.

Mme. Winnifred Lugin Fahey gave a request recital in the Metropolitan Church on Sept. 24 prior to her leaving for New York. G. J. D.

Season Begins in New Orleans With Recital by Ruby McDonald

NEW ORLEANS, Sept. 28.—Adrian Freiche, the beneficiary of the New Orleans Philharmonic Society scholarship,

has been here on a brief visit to his parents. He is a pupil of Leopold Auer. Pierre and Guy Reitlinger, violinist and cellist, respectively, the former a first-prize student of the Paris Conservatory, are visiting their aunt, Mme. H. Heymann, of Lafayette, La. It is believed that these young artists will be heard in concert this season. Their father is connected with the Paris Conservatory as professor of piano. Robert Gottschalk, teacher of singing, has gone to Atlanta whence he will motor to New York for study with one of the metropolitan instructors. He will return early in the winter. Ruby McDonald, Australian teacher of the Sevcik method, gave a recital Sept. 26, and has been heard at several colleges. She is en route to Ithaca, N. Y., to take instruction under Sevcik. She left Australia six months ago and has played in large cities en route. Louis Faget, local cellist, who has been with the Cincinnati Orchestra, under Ysaye, has returned to New Orleans after many years' absence. As a gifted artist and popular personality he is receiving a warm welcome. H. P. S.

Russell Carter Speaks at Oneida, N. Y., in Interest of School Music

ONEIDA, N. Y., Oct. 4.—The regular meeting of the Twentieth Century Club on Sept. 27 was given to the consideration of the topic, "Music Education in New York State." The club issued a general invitation to the teachers and those interested in the city and a large number gathered at the residence of Mrs. A. C. Potter to hear the subject presented by Russell Carter, specialist in music for the New York State Education Department. Mr. Carter outlined the work of the education department in music and gave the opportunity for questions of general interest in connection with it.

Kathryn Carylna Re-opens Studio in New York

Re-opening her studio for the third season with a large enrollment, Kathryn Carylna, New York vocal teacher, this week announces several important engagements for a number of singers under her instruction. Her classes comprise singers of exceptional promise, among whom is included Lilly Meagher, a protégée of John McCormack, who is listed for concerts during the coming season. She was heard with marked success in many re-engagements during the past summer at Cliffhaven, N. Y.; Irma Rea is also booked for appearances at Pittsfield, Mass., and Cleveland, O. A Canadian tenor of unusual talent and an Italian dramatic soprano are among her new pupils.

N. Lindsay Norden Will Lead Choral Society in Reading



N. Lindsay Norden, Philadelphia Organist and Conductor

N. Lindsay Norden, of Philadelphia, has been appointed conductor of the Reading Choral Society, a chorus of 275 voices. Three programs will be given, the first a work of large caliber with orchestra, sometime in January. Mr. Norden is also conductor of the Mendelssohn Club of Philadelphia, now in its forty-sixth season; organist and director of the music at the Second Presbyterian Church, Philadelphia, and St. Paul's Church, Ogontz. His success in conducting is becoming more and more pronounced, the Mendelssohn Club having come to be one of the important choral bodies of the country.

Bangor Band Begins "Pop" Series

BANGOR, ME., Sept. 27.—An unusually attractive program was offered by the Bangor Band, Adelbert W. Sprague, conductor, at its opening "Pop" concert on Saturday evening in the City Hall before a good-sized audience. The band was in fine form, the various choirs responding to the baton of Mr. Sprague in a most gratifying manner. Rarely have the men played better for an opening concert than on this occasion. The program was full of melodic beauty and oriental color. Several changes have taken place in the personnel of the band this season, new members including Roland Leville and Lloyd M. Dearborn, clarinets; Leroy S. Green, trumpet, and Charles Barrows, drum. Franklin H. Gordon is transferred from clarinet to saxophone, taking the place of Alfred C. Frawley, who is attending Columbia

University; Irving W. Devoe takes the solo trumpet chair formerly occupied by Harry D. O'Neil, now a member of the faculty of Marquette University Conservatory in Milwaukee, while Frank E. Robinson is at present occupying a chair in the bass section, having transferred from that of bassoon. J. L. B.

Plan to Devote Entire Program to Mahler's Third Symphony

One of the most discussed orchestral undertakings of the present musical season in New York will be the presentation of the late Gustav Mahler's Third Symphony. It will be performed by the National Symphony Orchestra with the assistance of the chorus of 200 voices from the Schola Cantorum, a chorus of 100 children and a soloist.

The work, which has been heard here once, will constitute an entire program. It will be presented under the direction of Artur Bodanzky and will follow the concerts which will be conducted by Willem Mengelberg. Mr. Mengelberg will include other symphonies of Mahler in his programs as he is a great admirer of his works, and last spring gave a series of nine concerts in Amsterdam, Holland, at which he performed all of them in chronological order.

Russell Carter Gives Impetus to Rural Music in Catskill Territory

WINDHAM, N. Y., Oct. 5.—The teaching of music in the rural schools was emphasized for the first time in this Catskill Mountain territory at the annual meeting of the Greene County Teachers' Association held here last week. Russell Carter, specialist in music in the State Education Department, spoke on the general subject of music in the schools. He also gave demonstrations in the method of teaching songs, conducted a music memory contest, and led the singing of the Association.

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Glimpsing the Work of Charles N. Boyd, Its Director and Sponsor—His Library Report—Compiling a Musical "Book of Revelations" in One's Leisure Moments

By HARVEY B. GAUL

PITTSBURGH, Sept. 30.—Down in the purlieus of the Parnassus of Pittsburgh there is situate the P. M. I. Now P. M. I. does not mean a Greek letter fraternity nor is it short for pimento. It spells imp backwards, and it really means Pittsburgh Musical Institute, of which Charles N. Boyd is director and sponsor. I wanted to see him. I had always heard he was a man, but I believed that, as Whistler said of Andrew Lang, "He isn't a man, he's a syndicate." I thought Charles N. Boyd must be some such multiple-headed person, as everybody knows he is director of the Tuesday Musical Club Choral, the Pittsburgh Choral Society, the St. Cecilia Chorus, the North Avenue Methodist Church choir and orchestra, instructor at the Western Theological Seminary, to say nothing of the University of Pittsburgh. Not being content with that half-day's work, there is the P. M. I. of eight branches scattered all over the universe, and which last year had enrolled 1500 pupils. For all I know he taught them all himself, as he seemed to be a man of infinite leisure.

So I was ushered in. The studio, if you can call it a studio, resembled the Carnegie Library, with every known book on music and many that were unknown, neatly packed from floor to ceiling around three sides of the huge room. It was bibliomania, with the accent on the mania. Vast tomes there were and skinny brochures, complete sets of this and incomplete sets of what-nots. Newman (not the Cardinal) rubbed shoulders with Mencken the Mephistolic, Eaglefield-Hull philandered with the vitriolic Van Vechten, and when one was in doubt one might wander through the Arcadian "Groves." It is no mere bibliolatriy with Charles N. Boyd; he is in reality a musico-bibliophile. He reads because he wants to know, and because that information is going to be valuable to somebody some day. That is the best reason I know for being a bookworm, so that some day one may turn one's grubbing to butterfly uses, and that is what motivates the savant of Schenley Farms.

"Wie gehts, Carlo," said I to him in

my best Andalusian and antediluvian Spanish.

"Aw, be yourself," replied he, "and sit down."

And so I sat down on the only thing that was not covered with books—the keyboard of a Steinway in a baby mood.

"What d'ya want with all these books?" I asked him.

"Somebody has to know something about music," was his reply, "to show the music critics how little they know. You see there are little things like dates, information, facts and performances that seem to be beyond the realm of critics and someone must be able to tell them—"

"Oh, see the little date-hound!" I exclaimed.

"I don't care a fig for a date-hound," continued he, "I simply like facts, though I must say I enjoy M. A."

And with that he began telling me of his work. I venture to say that there is not another man in the country who knows as much about current music as does this erudite man, and who has it all at his fingers' and tongue's end. He should know. He has just finished compiling the sixth volume of Grove's Dictionary, on musical life in America. This monumental work he did in conjunction with Waldo S. Pratt of Hartford. It contains everyone who is anybody, and a number born up Boston way who aren't. The volume represents some 800 biographies, and you will find them unusually complete.

Finishing Library Report

At this minute he has just finished a report for the Bureau of Education at Washington on the musical libraries throughout the country. This splendid work was started and fostered by the intrepid Oscar Sonneck, the man who with Charles N. Boyd knows more about American music than most people. This work of gathering in the questionnaires and arranging them might well be the life work of several men. There were some 5000 inquiries sent out, received and catalogued. The amount of minutia in a labor of this kind is perfectly appalling. Everything is itemized and catalogued, dated and filed. This report will shortly make its public appearance.

All credit to Oscar Sonneck and Charles N. Boyd for this invaluable work.

Mr. Boyd has a volume of lectures on church music for the use of the students in the Western Theological Seminary that should be in the hands of every student of church music. He has compiled and arranged the United Presbyterian Church hymnal; they call it a psalter for reasons best known to the Presbyterian mind. He has aided in getting an Italian Psalter ready for U. P. Church and he has got out a number of Sunday School hymnals for the U. P. denomination. He is a member of their board of publication.

When the orchestra was in existence he was the official annotator. He prepared the program notes and they were distinguished for their accuracy and literary quality.

He has now a volume that should be taken by the first publisher he sends it to; namely, the Chorale Preludes of Bach. It is the most exhaustive bit of research that has been done along that line, and so far surpasses the other books on the Chorales as to make them appear insignificant. This comprehensive volume on those magnificent chorale preludes of the great Cantor are arranged with all their ramifications. Mr. Boyd has annotated them, edited them (a work that was sorely needed) and prepared them in such a way that every organist would be glad to possess them. That in itself is a fine achievement.

Giant Musical Index

The crowning work so far, though I doubt not but that by to-morrow he will have accomplished something bigger, is his card index. It is a labor he started twenty-five years ago, and at this writing it comprises some 100,000 cards. He showed it to me and I was struck by the efficiency and thoroughness of the task. Everything of importance that has gone on in the last twenty-five years is there catalogued and indexed so that he can put his hand on it at a moment's notice. Did Mischa Goshawitsch play the Dinkus Concerto, see card 4711. Did Chili Concone sing the famous drinking song from the opera "The Old Volstead"; there it is recorded. Every premiere, every new work, every performer is there tabulated. Orchestras, ensembles, artists are all to be found there. It is uncanny, a sort of Doom's Day Book, a book of Revelations.

I asked him why he did it.

"So that I may know," he returned. "I need it in my editorial work. Much is happening, and the most we can know is not enough."

That card index was the most astounding piece of cataloguing I have ever seen in music. It, with the other accomplishments, makes Charles N. Boyd one of the remarkable men in American music.

And now watch the I want-to-know pests from Goshen, N. Y., to Moose Jaw, Ariz., write in to him for information. The strange thing about Charles N. Boyd is that he is as generous with his knowledge as he is accurate. Most of us when we know a thing, hug it and hog it, but not he. You're as welcome as the breeze that blows.

Ah, well, it shows what one can do when one is idle. The Boyd escutcheon is "Nothing to do 'til to-morrow" with three card indexes rampant upon a field of music pupils.

Chicago Musicians Present "Alice of Old Vincennes"

LAKE FOREST, ILL., Oct. 3.—A musical version of "Alice of Old Vincennes" was given at Oakmeadow, Lake Forest, on Saturday. Edoardo Sacerdote was musical director and Walton Pyre, stage director of the production. Kennard Barradell and Theodore Kratt of the Chicago Musical College faculty, were among the principals. Other principals in the cast were Ruth Kuerth, Suzanne Richardson and Carroll D. Kearns, students of Edoardo Sacerdote and Harry Brown, student of Walton Pyre.

David Duggin, Scotch tenor, has been booked for a Canadian tour during 1920 and 1921, under a two years' contract with the Edison Company. His programs will be re-creations of numbers sung for the phonograph, and will consist exclusively of Scotch songs and ballads.

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SOUSA IN PITTSBURGH

Famous Band Thrills Even Grown-ups—
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PITTSBURGH, PA., Oct. 11.—John Philip Sousa with a flourish of trombones and tympani opened the local season officially on Saturday. At the Mosque in the afternoon, he intoxicated some 2,000 school children, and in the evening he did the same, only more so, for their parents. It was a fiesta for the rhythmic sons and daughters who worship brass and tinkling cymbal. The band was even better than it has been on previous visits, and the soloists, Mary Baker, soprano, and Florence Hardeman, violinist, delighted. Dallmeyer Russell, pianist, and Margaret Horne, violinist, gave a sonata recital in Carnegie Hall. They played the Brahms G Major, Mozart B Flat and Strauss E Flat. A large audience greeted them. Dallmeyer Russell is a splendid concert pianist and Margaret Horne is a brilliant violinist. H. B. G.

J. Piastro-Borisoff, Russian violinist and composer, announced as a former student of Sarasate and Auer, will make his American debut at Carnegie Hall, Nov. 1.

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Giant Audience Attends Worcester Festival

Sixty-second Annual Event Evokes Enthusiasm from Music Lovers—Open with Parker Work with Hinkle, Beck, Hamlin and Snyder as Soloists—"Beatitudes" with Curtis, Alcock, Allen, Althouse, House, Patton and Tittmann on Thursday—Helen Yorke Sings with Orchestra—Powell Wins Ovation on Friday Afternoon—Ponselle, Althouse and Powell on Last Evening—Nelson P. Coffin and Thaddeus Rich Conduct

WORCESTER, MASS., Oct. 9.—Last night's program brought to a brilliant close the sixty-second Worcester Music Festival. This fifth and last concert assembled a gathering of music lovers that filled Mechanics Hall and overflowed into the anteroom and adjoining corridors, evoking the most enthusiastic appreciation that has been shown at the Festival. But there has been a reason for the lukewarm attitude evinced this year, until yesterday. There has been an undercurrent of sadness since the announcement made Wednesday evening by President Arthur J. Bassett of the Worcester County Musical Association, that Thaddeus Rich, associate conductor of the Festival, had been called away on opening night, to the deathbed of his mother. His place was taken on this occasion by Emil F. Schmidt, first violin from the Philadelphia Orchestra, who conducted Beethoven's Fifth Symphony in a dignified and musicianly manner. Despite his bereavement, Mr. Rich returned to Worcester in time to conduct the Thursday afternoon concert.

Last evening's program was given by the orchestra of sixty players from the Philadelphia Orchestra, Thaddeus Rich, conductor; the Worcester Music Festival chorus of 400 voices under Nelson P. Coffin, and as soloists, Rosa Ponselle, soprano, from the Metropolitan; Paul Althouse, tenor, also from the Metropolitan, and John Powell, pianist. All three artists scored ovations and were generous with their encores to the delight of their listeners. Miss Ponselle was the star of the evening, and it is no exaggeration to state that she created a real sensation. Miss Ponselle sang with magnificent abandon, her enunciation and fine phrasing satisfying the most exacting. The dramatic interpretations of her various numbers also pleased tremendously, as did her choice of encores, among which Tosti's "Good Bye" scored perhaps the most strongly. Miss Ponselle's scheduled numbers were: "One Fine Day," from Puccini's "Madama Butterfly," and the aria "Pace, Pace, Mio Dio," from Verdi's "Forza del Destino," and she also assisted the chorus in the Prayer and Church Scene from Mascagni's "Cavalleria Rusticana," which closed the program and the Festival.

Paul Althouse, as on his previous appearances in Worcester, earned every bit of the extravagant applause that followed every number. He sang "Che Gelida Manina," from "La Bohème," Puccini and "Ah, Fuyez," from Massenet's "Manon," which incidentally had its first Festival performance last evening. Like Miss Ponselle, he was generous with his encores, pleasing particularly with the air from "Rigoletto," "La donna e mobile."

John Powell took the audience by storm. At least the enthusiasm, which was so in evidence last evening, was first apparent at the afternoon concert which preceded the closing program, and which presented Mr. Powell with the orchestra. His appearance last night was in the double role of pianist and composer, and the close of his Negro

Rhapsody for Orchestra and Piano was the signal for an ovation such as is seldom witnessed in Mechanics' Hall. Nothing less than a double encore would satisfy Mr. Powell's audience.

On Wednesday evening Horatio W. Parker's "Hora Novissima" was given its sixth performance. In thus honoring the memory of the late Mr. Parker, the Festival management chose a work so well fitted for mass display of the human voice that the result was all that could be desired. Those who have heard the same body at previous festivals could not fail to be impressed with the belief that the chorus of to-day is about as near perfection as an organization of this kind can hope to be. Most gratifying results have been secured under the new director, Nelson P. Coffin, and his work Wednesday evening made it plain that he is a great leader. He has ability both to coax and to command; he inspires. Four excellent soloists had been secured, including Florence Hinkle, soprano; Alma Beck, contralto; George Hamlin, tenor, and Milton C. Snyder, bass. With the exception of Miss Beck, these artists are old Festival friends, and the newcomer soon proved her right to be one of them. She displayed a deep rich voice, which she used with good taste and expression. Miss Hinkle sang with marked feeling, and her voice was of the same crystal clear quality that Worcester remembers from previous occasions with delight. Mr. Hamlin again showed his exceptional artistic qualities and superb vocal powers, while Mr. Snyder, the local man on the program, proved his right to be admitted into the company of real artists. The "Hora Novissima," splendidly given as it was, was only one of the good things offered on the program, for the Beethoven Symphony proved a real delight. Emil Schmidt conducted in the absence of Mr. Rich and succeeded in bringing out the grandeur and beauties of the work in the most satisfactory manner.

The second concert, Thursday afternoon, presented Helen Yorke, soprano, with the orchestra. Mr. Rich returned to take the baton, and carried the program through to a successful issue. Miss Yorke has sung in Worcester before, although this is her first appearance at the Festival. She has a pleasing personality which helps to win her audience. Her upper notes were particularly good in her singing of "Una Voce Poco Fa," from Rossini's "Barber of Seville," and while her lower tones were not so pleasing, she sang in good style and in perfect key and rhythm. The numbers by the orchestra at this afternoon concert included Rossini's Overture to "The Barber of Seville"; Tchaikovsky's Symphony No. 5 in E Minor, and Wagner's "Waldweben," and "The Ride of the Valkyries."

César Franck's monumental work, "The Beatitudes," was the great choral offering Thursday evening. This was sung for the first time in English at the Worcester Music Festival in 1900 and was repeated the following year. Last night is the first time the composition has been produced in Worcester since that time. It is a wonderful work, full of melody and coloring, but it requires fully two and one-half hours for its presentation, which imposes somewhat of a strain upon the rank and file of a concert audience. The soloists were Vera Curtis, soprano; Merle Alcock, contralto;

Mary Allen, contralto; Paul Althouse, tenor; Judson House, tenor, and Fred Patton and Charles T. Tittmann, baritone. All of the soloists sang with intelligence and good display of vocal powers. "The Beatitudes" presents great difficulties to a choral body, and the wonder to the majority was not that the third concert was less satisfying than the first, but that it could be carried through on the whole so successfully. Mr. Coffin worked marvels with his singers, and much of their work under

his inspiration was beyond all criticism.

The Friday afternoon concert, the fourth in the series, was genuinely satisfying. It must have been equally so to the musicians, for under the magic of John Powell's touch on the keys, the audience awoke to a responsiveness that had been lacking previously. Mr. Powell's number with orchestra was Liszt's Concerto in E Flat Major, and his brilliant performance evoked storms of applause that only an encore could satisfy. The program opened with Gilbert's symphonic prologue to Synge's "Riders to the Sea." The closing number by the orchestra, following the concerto, was the tone-poem "Scheherezade," by Rimsky-Korsakoff. The Philadelphia players have endeared themselves to the hearts of Worcester lovers of music, a fact that is not to be wondered at when listening to a program such as given yesterday afternoon.

The Festival was, as always, the occasion for the gathering of music lovers and music critics from near and far in this city, and the general opinion expressed by many to President Bassett himself was that this year's offerings have been second to none. T. C. L.

Scotti Forces Usher in San Francisco Season

"Bohème" Initiates Week of Opera—Hertz Orchestra Gives First Program of Season—Honor Lemare's Birthday

SAN FRANCISCO, CAL., Oct. 5.—October has ushered in the musical season with the biggest attractions ever presented in San Francisco. The Scotti Opera Company arrived on Monday and the opening performance of "La Bohème" on that evening saw the Exposition Auditorium bedecked and remodeled for the occasion, while the audience was a notable one, not only for its size, but for the enthusiasm which greeted each of the artists who appeared. Enthusiasm, however, is not all on the part of the visitors for San Francisco is welcoming them with open arms and each performance of the entire week promises to see the vast building filled. Scotti will be a guest of the Bohemian Club, and various other social affairs are being planned for members of the company, for two of whom, Francesca Peralta and Doria Fernanda, it is a real home coming.

Saturday evening, Oct. 2, was the opening of the symphony season and was celebrated by a gala concert at the Auditorium. Mr. Hertz and his splendid orchestra were given a real San Francisco welcome while the program was one of unqualified delight. Three overtures, "Leonore," No. 3; Beethoven, "Meistersinger," Wagner, and "Poet and Peasant," Suppe, were in contrasting style. "Fugue à la Gigue" by Bach was played by Edwin Lemare, city organist, who also played the Haydn Largo to which Louis Persinger added the violin obbligato. Two movements from the Tchaikovsky Symphony "Pathétique" were followed by Bruch's "Kol Nidre," a cello solo by Horace Britt. Two numbers by Mendelssohn, "Spring Song" and "Spinning Song" and a waltz from "Die Fledermaus" by Strauss and Saint-Saëns's Prelude to "The Deluge" with violin solo by Louis Persinger completed the splendid program. Each of the soloists were accorded the appreciation which their artistry demanded.

Edwin Lemare recently celebrated a birthday and among the many surprises which attended the occasion was the performance for the first time of a very

beautiful little work written by Mr. Lemare for the violin. Towards the close of the evening's festivities Mrs. Lemare played it with Hother Wismer, one of San Francisco's most talented violinists, who gave to it an interpretation of exquisite tenderness.

Mme. Stella Jellica, coloratura soprano, scored a big success with the California Theater Orchestra on Sunday. She sang the "Mad Scene" from "Lucia," responding to insistent encores with two pleasing songs. The orchestra selections under Herman Heller's direction were "Mathilde" Overture by Jacoby, "Simplificus" by Strauss, selections from "La Bohème" by Puccini, "Naiad's Idyl" by McCoy and "Euryanthe" Overture by Weber.

Mrs. Ward A. Dwight, contralto, accompanied by Mrs. Horatio F. Stoll, gave a splendid program at the Greek Theater on Sunday afternoon.

The Berkeley Musical Association, Julian R. Waybur, secretary, announces among its attractions for this season, Anna Case, Margaret Matzenauer, Josef Lhevinne, Emilio de Gogorza and the New Chamber Music Society.

E. M. B.

Josef Waldman, Violinist, Makes Début

Another violinist, Josef Waldman, said to be a member of one of the local moving picture orchestras, made a recital début at Aeolian Hall last Sunday afternoon and drew encouragement, doubtless, from the applause of a friendly audience. He is a disciple of Schradieck and Auer. His program was made up of the D Minor Concerto of Vieuxtemps and the D Major of Paganini, an andante and a prelude of Bach and some pieces by Achron and Wieniawski. Mr. Waldman's talents afforded little justification for his venture. They are mediocre at best and hardly the sort that require exploitation in a field so overcrowded. He played the concerto of Vieuxtemps out of tune throughout and crudely, to boot, and the Bach numbers with slight sense of their import. Under the circumstances even better resources of tone and mechanism than he possesses would have availed little to make profitable the occasion. Josef Adler accompanied.

H. F. P.

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Let Library Music Circulate!

To the Editor of MUSICAL AMERICA:

It was very gratifying to me to find voiced a personal sentiment in last week's MUSICAL AMERICA in the editorial "Lend the Library Music." I am one of many hundreds of music students who are unable for pecuniary reasons to own all the best works in the vast literature of music. There are few libraries in the city where music is lent, and where it is, the collections are generally very limited. There is but one exception to this case that I know. It is the Music Library connected with Columbia University where the music student is privileged to borrow almost anything with which he desires to become acquainted.

If the public libraries would but extend their music collections and lend them more freely to the public, or if the large music publishing establishments of the city would add a circulating library department to their other departments, how much more intelligently we would all listen to music, and how much more extensive would our knowledge of music really be.

A few more gentle hints like your editorial might stir public interest into facilitating musical education.

ETHEL SILBERMAN.

Brooklyn, N. Y., Oct. 6.

Lend the Library Music Scores

To the Editor of MUSICAL AMERICA:

The editorial "Lend the Library Music Scores" in the last MUSICAL AMERICA

has emboldened me to ask your advice about a matter very close to my heart—and profession: How to get the use of the piano opera scores long enough at a time to learn them well enough to accompany the singers who come to us? And this does not take very long, but never do I get an opera at libraries when I want and need it, and it's not too strong to put it that the Consulting Music Library at Forty-second Street is for some of us a farce. We know enough about it to admire it at a distance, but it is literally not for us! Wouldn't we expect New York to have a sufficient circulating opera library?

I believe there is energy enough among the accompanists to work for such a special library, but how we'd appreciate suggestions as to starting out, as well as to the conservation of our precious time and energy—and may I suggest, if you cannot give time and thought to it just now, couldn't you interest Mephisto in the project? I'll confess to you that, as first, I considered addressing him directly but knew I must risk being made the target for his wit in case he thought me a bit presumptuous, but I would stand even that, knowing that I ask not for myself alone—there are many wanting an acquaintance with the opera.

So I place the matter in your kindly hands to ask you to direct a campaign, as it were. And I'm not (entirely) joking about Mephisto, for his manner of presenting the woeful lack of such a library might be wonderfully fetching.

At any rate, it's well worth while to learn what you think about the attempt.

New York, Oct. 5. IDA EWING.

What They Are Doing at Cape Girardeau

To the Editor of MUSICAL AMERICA:

Our local paper, "The Missourian" presented Mme. Schumann-Heink to the largest audience that ever gathered in Missouri south of St. Louis.

We are now promoting a city bond issue for a modern amphitheater in our city park so we can have open air concerts by artists. The Schumann-Heink concert was so successful that we have

already announced that when the new amphitheater is erected early next summer, we will have Schumann-Heink come back and dedicate it to the use of music, at which time we will assemble thousands.

For several years, "The Missourian" has provided for this district an outstanding musical event. We started with the St. Louis Symphony orchestra, then had the Minneapolis orchestra, then the St. Louis orchestra again and then Schumann-Heink. The Schumann-Heink concert paid its way. We are giving these concerts, as it pays a town to have good music. This fact has been proven beyond any question of doubt.

Not many years ago, Cape Girardeau had one piano teacher. There were as many organs in the homes as pianos. To-day, Cape Girardeau actually has more music pupils, piano, violin, vocal and band, than any other city of its size in Missouri. The state records show that Cape Girardeau has on its tax lists more pianos than any city in Missouri under 25,000.

The phonograph dealer says the records show that more talking machines have been sold here than in any town of its size in Missouri.

All this makes business, because people interested in music dress better, live better and are better, and the whole community prospers.

We have a State College Auditorium that seats 1500. For the Schumann-Heink concert we had 1800 people.

When we get our new amphitheater in our City Park, which will soon be the finest recreation ground in the state, we will have some musical events that will break records.

FRED NAETER.

Cape Girardeau, Mo., Sept. 29, 1920.

The Writers of Song Poems

To the Editor of MUSICAL AMERICA:

I wish to say "Amen" and again "Amen" to the protest signed "Elizabeth Gest" in MUSICAL AMERICA for Oct. 2, and heartily share in her hope that someone will start a reform in the matter to which she refers.

Why should the writer of a song poem be so systematically ignored, not only or the singer's program, but in newspaper notices, and often by composers and publishers, who are, it seems to me, often too much inclined to forget the value of the words in a song composition. In a well-balanced song, where composer and lyric writer have worked in harmony, the one deserves as much credit as the other, and it is hardly fair to withhold it from one, giving all the credit to one side of the account. As "Elizabeth Gest" has so well expressed it, the melody would not have existed had the poem not been born.

Yes, I am a lyric writer, and I firmly believe that there is as great a field in the world of song for the poetic value of the words as for the musical setting. Hence, again I say "Amen."

MARIAN PHELPS.

Nashville, Tenn., Oct. 4.

Composers Neglect Mezzo-Sopranos

To the Editor of MUSICAL AMERICA:

Two articles in MUSICAL AMERICA of July 3, one by Harvey B. Gaul, the other by Helen Yorke, regarding the failure of modern composers to provide really worthwhile songs were under discussion recently among a circle of professional people and at their request, I write you to-day to express some of the "opinions" voiced by them.

"The sopranos," said one party, "have

less cause for complaint than their sisters of the 'minor pitch.' Our modern composers seem inclined to give their best efforts to the high voices—both sopranos and tenors—and though the lower key be provided with the same songs, they do not often prove as convincing as the original key selected for high voice."

Why do not American composers pay more attention to the needs of mezzo voices or dramatic sopranos?

In connection with this subject, why is there not more discrimination used in the selection of lyrics of a sane, sensible character, of some dignity at least, to appeal to the interest of serious, conscientious artists?

The vaudeville stage may prefer the inferior, often trashy lyrics without rhyme or reason, but give us the "Legitimate."

Perhaps the suggestion by one fellow artist that music journals invite contributions of lyrics of superior literary value, (no "Rose" Songs), or of some special psychological interest—"containing some messages"—to be published in a Lyric Department of their journals, would stimulate both authors and composers to a higher standard of new vocal production.

Having thus voiced the "urge" of mutual friends and members of the "Frat," from a perfectly impersonal standpoint, I am perfectly willing to remain "unknown, unhonored, unsung" and subscribe myself, with best wishes for the success of your journal, MUSICAL AMERICA, truly,

AN OLD SUBSCRIBER.

New York City, Oct. 4, 1920.

Edith de Lys Makes a Correction

To the Editor of MUSICAL AMERICA:

Having seen several announcements that I am to appear with the Salmaggy Opera Company, during the season, I shall be pleased if you will correct this error.

I did appear with this company, once in Brooklyn, Sept. 11, as "Aida," but there my association with it ended.

Thanking you for your courtesy,

EDITH DE LYS.

Schenectady, N. Y., Oct. 1.

A Grainger Anecdote

To the Editor of MUSICAL AMERICA:

Having seen many most interesting anecdotes of well-known musicians, in your paper, I am sending this little story in the hope that it will interest others of your readers as it did me.

It was at one of the Philharmonic in Carnegie Hall, New York City, last winter, when Percy Grainger was the soloist, that my sister became engaged in conversation with the lady in the next seat to her, and from her she heard this pleasing incident: While engaged in war work, during the war she came in contact, on one occasion, with some of the boys from Fort Jay, Governor's Island, where Percy Grainger was stationed as a member of the band. One of these boys, an enthusiastic fellow but evidently not well acquainted with the stars in our musical firmament, was telling her how they amused themselves when not on duty.

"Well," he said, "down on Governor's Island, in our camp, there's a chap who plays the piano grand; we call him 'Perce,' and say, he can play; well, he plays for us, and then he plays and I sing while he plays for me, and we sure do have great times with him."

What could more perfectly illustrate the simple nature, the retiring disposition and the truly democratic spirit of that talented pianist, than the manner in which he cast his lot with the other boys, and never for one moment, by word, or deed, allowed them to suspect the magnitude of the star which was blazing in their midst? A MUSICAL FRIEND.

Craigville, Mass., Sept. 27, 1920.



What the critics say of ALEXANDER GUNN PIANIST

"He played beautifully."—Finck in N. Y. Post.
"He plays as an artist with an artist's individuality."—Richard Aldrich in N. Y. Times.
"Mr. Gunn was born to play the piano."—Philip Hale in Boston Herald.

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CARL CRAVEN

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In Successful Song Recital, March 27, 1920

CHICAGO DAILY NEWS, Maurice Rosenfeld.

"Carl Craven sang with appreciation, with dramatic warmth and understanding."

CHICAGO-HERALD EXAMINER,

Henriette Weber.

"His voice sounded resonant and warm in color, and he used it with a degree of skill that admitted of a considerable variety of shading and expression."

CHICAGO EVENING POST, Karleton Hackett.

"A resonant tenor voice of good range and agreeable quality."

CHICAGO EVENING AMERICAN,

Herman Devries.

"Mr. Craven was in good voice, singing in correct, dignified style."

CHICAGO EVENING JOURNAL,

Edward C. Moore.

"He exhibited a tenor voice of excellent quality, and obviously sympathetic appreciation of his songs and the ability to pronounce the English language in a seemly and intelligible fashion."

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Gallo Opera Conquers New York

"Rigoletto" Repeated

Verdi's "Rigoletto" was given on the evening of Oct. 11, with the same cast as before except that Pilade Sinagra replaced Giuseppe Agostini as the Duke. Lipkowska sang *Gilda*, Stella de Mette, *Maddalena*. Vincente Ballester in the title rôle made something of a sensation. Others in the cast were Enzo Bozano, Alice Homer, Natale Cervi, Manuel Perez, Luigi Baldi, Antonia Canova and Frances Morosini. Cesare Sodero conducted. J. D.

"La Gioconda"

Ponchielli's "La Gioconda," which has been an annual attraction in the New York repertory of Mr. Gallo's forces, was presented Tuesday evening. Bettina Freeman was the Venetian heroine, and a convincing one, too; Gertrude Weider was the blind mother; Stella de Mette was *Laura*; Vincent Ballester, the spy. Mr. Coralla was the sailor hero *Enso*; others in the splendid cast were de Biasi, Cervi, Dellemolle and Baldi. Merola conducted. The standard of the performance was in keeping with Mr. Gallo's high ideals. The chorus, ballet and settings were worthy of any opera house.

Lucia Di Lammermoor

The Wednesday night offering was "Lucia di Lammermoor," with Regina Vicarino, in the title rôle. The house was practically all sold out. This may not have been wholly to the fact that the opera was "Lucia," for even this popular priced company is evolving a firmament of stars, and there was certainly nothing meteoric in their course on this occasion. Vicarino did her best work in the "Mad Scene," which she succeeded in making appealing. She sang with taste and good tone. A change in cast brought Pilade Sinagra in the rôle of *Edgar*, instead of Corallo, as listed on the program. His dramatic fire vitalized the work in the second act, although he was less successful as a singer. Mario Valle was a dignified *Ashton*, and Natale Cervi, an effective *Raymond*. Antonio Cetti, as *Norman*; Alice Homer, as *Alice*, and Amedeo Baldi, as *Lord Bucklaw*, made the most of their opportunities. Casare Sodero was successful with the orchestra. H. C.

"Cavalleria" and "Pagliacci"

Thursday night brought forth repetition of "Cavalleria Rusticana," and "Pagliacci." Alice Gentle was again the *Santuzza* and gave an intensely dramatic impersonation. Histrionically, she was superb and her singing was, for the most part, excellent. If it seemed a little uneven at times, it was doubtless the result of her conviction that there were occasions when vocal beauty might be properly subordinated to the dramatic significance of the scene. Several times the audience broke in with a storm of applause. May Barron sang the part of *Lola* with a pretty voice, but we are tempted to wonder why she preferred *Turiddu*, sung by Eugenio Cibelli, to the virile and excellent *Alfio*, of Fernando Guarnieri, who sang with fervor and gave a good portrayal of the part. He displayed a fine voice of excellent quality, very well produced. He has a good stage presence, and his work was satisfactory in all respects. Alice Homer was capable as *Mama Lucia*. Merola conducted, and very properly refrained from a repetition of the "Intermezzo" which the audience insisted upon hearing again. Anna Fitzu was the *Nedda* in "Pagliacci," and sang the music well, although without any great warmth of tone. Agostini was again *Canio*, and his sobs seemed to meet popular favor. Ballester, as *Tonio*, was easily the idol of the performance, and did some very good singing and even better acting. But when will he learn not to repeat favorite arias, and miss the height which his first offering attained? He has the making of too good an artist to follow such un-

wise practices. Nicola D'Amico was an excellent *Silvio*, singing with a fresh voice, and acting well. Amedeo Baldi was the *Arlecchino*, and Sodero, the conductor. The singing of the chorus was vigorous, but not noteworthy for precision of attack or beauty of tone. "Standing Room Only," greeted one in the lobby before the performance began. H. C.

"Madame Butterfly"

A repetition of "Madame Butterfly" on Friday night brought Nobuko Hara again in the title rôle, Giuseppe Corallo as *Pinkerton*, Mario Valle as *Sharpless*, and Alice Homer, Luigi Baldi, Natale Cervi and Pietro de Biasi. Gaetano Merola conducted. L. L.

"Lohengrin" Repeated

"Lohengrin" was repeated at the Saturday matinee with the same cast as at the former performance, Anna Fitzu

SIR THOMAS SAVED FROM BANKRUPTCY

One-time Bricklayer Comes to Impresario's Aid With 100,000 Pounds

LONDON, Oct. 11.—Sir Thomas Beecham, whose name has been so prominently associated with various musical ventures, and whose generosity has brought him to the brink of financial ruin, has been rescued from bankruptcy by "Jimmy" White, erstwhile bricklayer, and now one of the most potent forces in London's real estate and financial circles.

Some time ago it was announced at a meeting of Sir Thomas's creditors that all debts would be paid, but it was not known until last week that a friend of the impresario was prepared to sign a check for 100,000 pounds, which is sufficient to meet all debts in full.

It is not known just what understanding has been reached between the two principal parties, but it is thought that White's offer has some connection with the Beecham estate which was left by Sir Thomas's father, the pill manufacturer, and which is estimated at 1,500,000 pounds. White was for many years the advisor of the elder Beecham, and he is evidently of the opinion that Sir Thomas will be solvent as soon as the estate is settled.

White's philosophy of success is "never hesitate"; hence he has developed into a promoter of many things. During the war he was the leading spirit on the British committee to provide entertainment for the American sailors and soldiers on leave in London, providing boxing matches and Sunday evening theatrical shows. It is not yet known whether or not he will take over Covent Garden or whether there will be any opera there, as Sir Thomas had intended, but he is frank in stating that when the negotiations are completed Sir Thomas will have all the money he wants.

PARIS STRIKE SETTLED

Opera Singers Win Salary Demands but Larger Difficulties Portend

PARIS, Oct. 11.—The director of the Paris Opéra has granted all the salary demands of the striking artists, thereby ending the difficulties for the time being, and permitting the management to proceed with the production of its new opera, "The Legend of St. Christopher." The first of January is apt to see another break unless other grievances are adjusted, for there is a demand that not

again making a striking and charming *Elsa*, both vocally and histrionically. Mr. Agostini was somewhat out of his element in the name part, and the remainder of the cast had, apparently, very little idea of what the whole thing was about. Pietro di Biasi as the *King* did some fine singing, Mario Valle's vocal work was creditable, and Stella de Mette was also adequate vocally. The orchestra under Ernst Knoch gave a really fine performance, especially of the Prelude. J. A. H.

"Il Trovatore"

"Trovatore" was repeated on Saturday night with Marie Rappold as *Leonora*, Alice Gentle as *Azucena*, Giuseppe Corallo as *Manrico*, and Vincente Ballester as the *Count*. Mme. Rappold sang very delightfully, and Miss Gentle shared with her the honors of prolonged applause. L. L.

more than eight per cent of the artists engaged be foreign and that the directorate be limited to engaging of artists who pass through France not more than five times in a year. If these provisions are put into effect it would mean the elimination of Noté, the famous Belgian baritone, and exclude artists who might make a sixth visit to France.

The organization of operatic composers has affiliated with the labor union, and is considering demands that the operas of foreign composers be excluded from presentation at the Opéra Comique, which would eliminate the works of Mozart, Gluck, Rossini, Verdi and Wagner. Saint Saëns may also be placed under the ban because of his recently expressed ideas on syndicalism.

LOS ANGELES SYMPHONY HAS BOUT WITH UNION

Organization Will Not Permit Orchestra to Import Players with Coast Musicians Idle

LOS ANGELES, CAL., Oct. 12. (By Telegraph).—Mrs. Hector Alliot, secretary of the Los Angeles Symphony, Adolf Tandler, conductor, has applied to the Musicians' Union for permission to bring several new players from the East, which has been refused, owing to the fact that the union permits only six. If this action on the part of the union stands it will mean the exclusion of Fred Paine, tympanist of Detroit, who has already arrived in the city. The union maintains that the contract must go to one of two players in San Francisco who is out of a job. Joseph Weber, president of the American Federation of Musicians, wired asking if the five players now under contract, who are still in the East, would be received, to which the organization answered that the symphony would not submit to dictation.

All this seems to be the harbinger of a lively tussle, in as much as a non-union management says it has many strong offers to support it in a policy of non-unionizing the organization. The bitterness of feeling against the unions which has been so strong on this coast, has made itself felt here, and unions in general, are none too popular. However, the symphony says it will fulfill all financial obligations under existing contracts.

The union recently put into operation a much higher wage scale than has existed heretofore, causing the Theater Managers' Association and Café Association to protest that it would be impossible to pay the schedule and ask for a compromise. If the union persists in its course, the probable result will be no orchestras in the theaters and cafés.

The union has an agreement with the Philharmonic Orchestra, of which Walter Henry Rothwell is the conductor, to bring in twenty or more men. Mrs. Dean Mason has just been elected president of the Symphony Society.

Forty-eight Manuscripts Received in Flagler Contest

The contest for the Harry Harkness Flagler prizes amounting to \$1,500 for the two best orchestral compositions by American composers closed last week, and it is expected that the name of the winner will be announced shortly. Forty-eight manuscripts were received and will be passed upon by a committee composed of Walter Damrosch, George W. Chadwick, John Alden Carpenter, Franz Kneisel and Leopold Stokowski.

Wadler's Tour of Europe Followed by Paris Recital



Mayo Wadler, Young American Violinist, in Vienna

News has just been received from abroad that Mayo Wadler, the brilliant young American violinist, who sailed for Europe in June, is now in Paris. Mr. Wadler has been in Switzerland, Austria and Germany and will also go to England. Thus far he has not been playing in public a great deal, but with the beginning of the winter season his appearances will be frequent.

Though Mr. Wadler had planned to return this month to America to begin his concert season, he has changed his schedule and will remain abroad until Christmas time, playing in London and Paris, and probably in Vienna and Berlin as well, bringing out there some violin works unfamiliar to European audiences, which he has presented in his concerts here. He has already gathered together for performance here when he returns a large quantity of new foreign works for violin by composers of international reputation.

Trained abroad under Professor Willy Hess in Berlin Mr. Wadler has this summer revisited many of the places where he lived in his student years. In a letter to his father he tells of the change of conditions in artistic circles in Europe, but speaks with much optimism of the situation as a whole.

TARASOVA BADLY HURT

Russian Singer Falls From Horse Two Days Before New York Recital

Two days prior to the date set for her first appearance of the season, Nina Tarasova, the Russian singer, was hurt by being thrown from her horse on Oct. 7, while out for a canter near her home in Hewlett, L. I. According to the reports of her physician, Mme. Tarasova escaped severe injuries only by a narrow margin, but nevertheless, she will be confined to her bed for at least a week.

At the offices of her management it is stated that her recital set for Oct. 9 in Carnegie Hall will be given instead on the evening of Nov. 24.

Biltmore Musicales Announced

R. E. Johnston announces that the Biltmore series of musicales will begin Friday morning, Nov. 5, at 11 o'clock, and the musicales will take place upon the following Friday mornings: Nov. 5, Nov. 19, Dec. 3, Dec. 17, Jan. 7, Jan. 21, Feb. 4 and Feb. 18. The artists engaged are Lucrezia Bori, Rudolph Bocho, Enrico Caruso, Geraldine Farrar, Anna Fitzu, Mary Garden, Jean Gerardy, Charles Hackett, Carolina Lazzari, Edward Lankow, Mischa Levitzki, Jose Mardones, Leta May, Nina Morgana, Isolde Menges, Delphine March, Guiomar Novaes, Titta Ruffo, Arthur Rubinstein, Lionel Storr, Cyrena Van Gordon, Raoul Vidas.

Past and present pupils of Mme. Blanche Marchesi will celebrate the silver anniversary of her début with a recital in Aeolian Hall, London, Nov. 4, singing songs that were her especial favorites.

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Boston Symphony Series Opens Brilliantly

Monteux Forces Given Appreciative Reception on First Appearance of Season—New Concertmaster in Chair—Lekeu's Fantasia and Pierné's Arrangement of Franck Works the New Offerings—Mme. Schumann Heink Greeted with Ovation

BOSTON Oct. 9.—The fortieth season of the Boston Symphony Orchestra opened auspiciously yesterday afternoon with the first of the Friday afternoon concerts. The new concertmaster and a few more than the usual number of other new faces, mainly in the string section, were the only reminder of last season's threatened disorganization. The men who were leaders of their sections last year are still at their posts, with only one or two exceptions. Denayer is again first viola; Bedetti, first cello; Kunze, first bass, and Messrs. Laurent, Longy, Sand and Laus continue to head the flute, oboe, clarinet and bassoon sections. Mr. Neumann still "swings a mean drum-stick" at the tympani.

Where many a conductor with less than two weeks to work in new players and prepare a concert would have "played safe" by selecting only standard pieces sure to be familiar to both old and new men, Mr. Monteux had the spunk to choose two "first time in Boston" numbers, and a comparatively unfamiliar tone poem, in addition to a classic symphony. The new works were Lekeu's "Symphonic Fantasia on Two Folk Songs of Anjou," and Gabriel Pierné's orchestral arrangement of Franck's Prelude, Chorale and Fugue.

Although Lekeu died as long ago as 1894, his music has been little heard in Boston. The Fantasia was therefore a very agreeable surprise in freshness of inspiration, poetic feeling and subtly sensuous musical expression. Boston audiences are not inclined to demonstra-

tions of joy at the performances of new works, unless the music bears the name of a composer of generally known and guaranteed respectability, yet the applause yesterday was sufficient to recall Mr. Monteux several times and finally to bring the entire orchestra to its feet. An unusual tribute to composer, conductor and orchestra!

Franck's spirit was well understood by Pierné as was shown in his keenly sympathetic translation of "the master's" Prelude, Chorale and Fugue into the richer orchestral idiom. Liszt's symphonic poem, "Tasso," ended the concert with a nice noise, and gave further proof of the orchestra's virtuosity, but did not add much to the musical sum total of the program. The symphony was Beethoven's Eighth. The hall was crowded, Mr. Monteux received prolonged applause on his appearance, and both conductor and orchestra began their season with the evident confidence and appreciation of their public.

Mme. Schumann Heink, assisted by George Morgan, baritone, opened L. H. Mudgett's series of Sunday afternoon concerts yesterday at Symphony Hall. Her usual capacity audience, with standees, made it clear that her hold on the public is as firm as ever.

Gretchaninoff's "The Steppe" and Burleigh's arrangement of "Deep River" were the musical high lights of the first half of her program, which was otherwise not likely to strain the intelligence. For the final group she chose four Schubert songs which were sung in German, although the program gave the titles in English. The last one was, naturally,

the "Erl-King," which brought tremendous applause and was followed by the customary encores.

Mr. Morgan, in songs by Tchaikovsky, Hahn and Lemaire, contributed in no small measure to the pleasure of the afternoon. Both artists took part, that evening, in a concert given to 350 uniformed men at the Army and Navy Club on Park Square. Mme. Schumann-Heink was the "guest of honor." After singing a number of songs, including "The Rosary" and "When the Boys Come Home," she made a brief address and ended by shaking hands with most of the soldiers and sailors in her audience.

Theodore Schroeder, the well-known Boston singing teacher, has reopened his studio in the Pierce Building. Foreign news tells him that his pupil, Dorothy Landers, whose Boston recital last spring was so well noticed, has been singing this summer with marked success in France and Norway. She is expected home in November. Other artist pupils of Mr. Schroeder now attracting attention are Gertrude Breene-Thompson, who has recently been singing in New York City; and William Richardson, the popular colored baritone who has just started, with Maud Cuney Hare, pianist, on a tour which will extend to the Pacific coast. Mrs. Hare and Mr. Richardson will give illustrated musical talks on Creole music, and Mr. Richardson will also be heard in other songs from his repertoire, including "Joshua" by Chadwick, "Roadways" by Denmore and "Dusk" by Reppe.

C. R.

HEAR TOM BURKE IN PHILADELPHIA DÉBUT

Irish Tenor Presented in Quaker City—Stokowski Announces Program

PHILADELPHIA, Oct. 9.—Tom Burke, though born in Lancashire and winning his greatest note at Covent Garden, satisfied a good sized audience of his authentic Celticism of temperament last night in his Philadelphia debut at the Academy. He has both the sentiment and the charm with the touch of wit in typical Irish songs that are necessary attributes of any singer who bills himself as "Irish tenor." The audience was much of the type that flocks to John McCormack's concerts, and if it was merely interested in the beginning of the evening it certainly turned to the warmest cordiality before Mr. Burke had reached his last group of Irish folk songs and ballads. So big was the seat sale for this newcomer and so enthusiastic the reception that the management forthwith engaged the Academy of Music for an additional concert to be given on Thanksgiving night.

Mr. Burke divulged the possession of a voice of highly agreeable quality except in occasional high notes where it turns harsh. His use of the full chest tones results in forcing at times in his upper notes. He is thoroughly trained in the Italian method of which he is really a splendid exponent. His operatic airs, including the Prayer from "Otello" and the "Questa o Quella" from "Rigoletto"—which had to be repeated—were done with genuine artistry. His Irish numbers, sung *con amore*, were Hughes's setting of Moore's "The Minstrel Boy," so enthusiastically received that he added "Mother Machree"; the same composer's arrangement of "The Next Market Day," Stanford's "The Bold Unbiddable Child," and the County Derry traditional "The Tender Apple Blossoms."

Assisting were Hazel Moore, soprano, who gave satisfying numbers by Gretchaninoff, Thomas and Richard Hageman; Helen Scholder, a cellist with a skillful left hand and a sizable tone, who played two familiar numbers by Popper and an arrangement of Cadman's "The Land of the Sky Blue Waters."

Dr. Stokowski will open the Philadelphia Orchestra season with a program that honors two traditions of the organ-

ization under his conductorship, which enters its ninth year next Friday and Saturday. He will give an all-orchestral program centering about the "Eroica," and he will give place to an American composer, of the new school, at that, namely, Leo Sowerby, the young Chicagoan, whose unusual overture, "Come Autumn Time," already played by Mr. Stock, will be featured.

The Philadelphia Orchestra Chorus, formed last year for co-operation with the band in choral-symphonic works, has already started its rehearsals under Stephen Townsend, of Boston, who developed it to such efficiency last season. This year it will appear with the orchestra in the Ninth Symphony of Beethoven, the Second "Resurrection" of Gustave Mahler, and Brahms's "Requiem," the last of which will, in all likelihood, be given in New York, with the orchestra and chorus intact, as a part of the series of eight concerts which Dr. Stokowski is to give in Carnegie Hall.

And speaking of choral music, the Sterling Choral Society, under its veteran conductor, Henry Gordon Thunder, opened its rehearsals last Monday night at the Bourse Building, which will be its headquarters this year. It will offer Elgar's "King Olaf," which was so successfully sung last season; the traditional "Messiah" at Christmas time, and for its annual novelty, Handel's "Judas Maccabeus," which so far as can be recalled has never been given in Philadelphia. The Choral Society, with its history of more than a score of years, is opening one of its most successful seasons, if the enthusiasm and numerousness of its forces are any criterion.

The Mendelssohn Club also opened its activities last Monday evening with a fine enrollment and much enthusiasm. N. Lindsay Norden, who continues as conductor, has many novelties scheduled for the several public part-song programs, and these will, as in the past few years, be rich in Russian and liturgical music.

A full schedule marks the season of the Settlement Music School, under the direction of John Grolle, who has wonderfully enlarged the scope of the institution and extended its activities to other sections of the city remote from the beautiful settlement house. In addition to the development of youthful talents, both individually and in ensemble, the Settlement Music School has parents' associations, dramatic clubs, dancing classes,

etc. The Sunday afternoon free concerts, which have brought much really good music to the poorer section of the city and also given talented young artists a chance for the tests of public appearances, will continue to be featured.

Similar altruistic lines are pursued by the Symphony Club, sponsored by Edwin Fleisher, and with William H. Happich as director. Its season has started successfully in the handsome clubhouse. This year there will be two orchestras composed of pupils of the club school, one of strings and the other with full symphonic choirs.

C. Ferdinand Jackson is giving a series of free public lectures on the Art of Singing at his studio, illustrated with drawings he has made of the throats and vocal cords of noted singers in actual tone production.

An association is being formed by the pupils and former pupils of Herbert Wilbur Green, the prominent vocal teacher of New York and Philadelphia.

David Bispham has opened his Philadelphia studio at the Art Alliance, with Mary Miller Mount as accompanist.

May Porter, for several seasons one of the most indefatigable of Philadelphia musicians, who was obliged to retire from her strenuous activities last season on account of ill health, has been unable to resume her various enterprises this year, as she has not yet sufficiently recovered to undertake the labor and responsibility. She was for years the director of the Cantaves Chorus, one of the most active of local singing bodies, and of the choral section of the Philadelphia Business Women's League.

The Zeckwer-Hahn Conservatory, of which the directors are Camille Zeckwer, Frederick Hahn and Charlton Murphy, is beginning the fifty-first year of its history with its largest enrollment. Important additions to the faculty are Herbert Heidecker, vocal teacher, and Aurelio Giorni, pianist, both of New York, though Mr. Giorni was a Philadelphian up to a few seasons ago.

The Combs Conservatory opens its thirty-sixth year with an enrollment representing seventeen States. The buildings have been extensively altered and improved. Dr. Hugh A. Clark, theory; Nelson A. Chestnutt, voice; William Geiger, violin; Gilbert R. Combs, piano, and Russell King Miller, organ, continue at the head of their respective departments. Mr. Combs, director of the conservatory, will conduct the Pupils' Symphony Orchestra, No. 1, of eighty-three pieces. There is also a smaller pupils band of sixty pieces.

W. R. M.

Florence Cleveland Sturdevant Wins Prize for Patriotic Quartet

Florence Cleveland Sturdevant of Elmira, N. Y., has won the prize offered by Mrs. Sherman Clarke of the New York State Federation of Women's Clubs for the best patriotic prize quartet for the observance this year of the Pilgrim Tercentenary. Mrs. Sturdevant's composition is called "Rejoice for the Coming of the Pilgrims" and is a quartet for mixed voices with piano accompaniment, melodious in style and effectively written. It is dedicated to Mrs. Eugene Grant, State Chairman of Music of the federation.

National Symphony to Give Five Sunday Night Concerts at Hippodrome

The National Symphony has announced a series of five Sunday night concerts to be given at the Hippodrome, each one with a special feature. The dates are Nov. 21, Nov. 28, Dec. 16, Jan. 9 and Jan. 16. The soloists will be Mme. Selma Kurz, soprano, who will make her American debut on this occasion; Kubelik, Mana-Zucca, Cantor Rosenblatt and Marguerite Namara. Artur Bodanzky will conduct four of the concerts, and one will be conducted by Mengelberg, who will arrive from Holland to be guest conductor.

Leila Topping Lectures at Woman's University Club

Leila Topping, the pianist, gave an interesting lecture on "Russian Tone Pictures" at the Woman's University Club of New York recently. Her lecture included the playing of a number of selections, among them compositions by Rachmaninoff, which she performed with true Russian fire and feeling. Miss Topping was highly complimented by Rebecca Hooper Eastman, chairman of the committee on interests, who was enthusiastic in her praise of the artistic work of Miss Topping. She will give two lectures at Columbia University.

German-American Choral Bodies Hold Festival at Hippodrome

The Nord Oestlicher Sängerbund, a long-established federation of German-American choral bodies, with 1000 singers and Marcella Craft and Clarence Whitehill, as soloists, held a musical festival at the Hippodrome last Sunday afternoon and evening. The huge auditorium was packed at both concerts. Carl Engelskirchen and Carl Fiqué were the musical directors. There was an orchestra of 120 pieces.

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LONDON QUARTET CONTINUE TRIUMPHS

New York Heaps Glory on Newcomers During Their Beethoven "Festival"

Advancing from the luminous second period to the more recondite grandeurs of the third, the London String Quartet carried its enrapt and delighted auditors on Tuesday afternoon of last week through the E Flat Quartet, Op. 74 (the so-called "Harp" Quartet), the F Minor, Op. 95 and the one in E Flat, Op. 127. It was gratifying to witness a larger audience than on the "Rasoumowsky" day, though had the attendance been proportionate to the merits of the organization, Aeolian Hall could not have contained the throng. It is undeniable that the chronological process adopted in their programs by the visitors imposes a heavy intellectual and emotional strain on the listener for all the supernal beauties of the music, so that the splendors of the Op. 127 fell upon ears less alert and receptive than might otherwise have been the case. It was played, however, better than anything else in point of warmth, dramatic flavor and supreme technical mastery. The afternoon, moreover, heightened the impression of their fine intellectual insight, whereby every meaning of the profoundest oracles of Beethoven was illuminated and expounded. H. F. P.

Again, on Friday evening the Londoners demonstrated their versatility in a brace of Beethoven quartets, Op. 130 in B Flat Major and Op. 131, in C Sharp Minor. The first work was treated considerably—almost any chamber music ensemble would be proud of such a polished, graceful performance—but it was in the great C Sharp Minor opus that Messrs. Levey, Petre, Warner and Evans achieved their greatest results. It was real quartet-playing, robust, stirring, aflame with color. Once we believed that no Englishman had fire in his soul, yet here are four of them as dashing and alive as any fire-juggler from untamed Europe. A. H.

Before the largest audience of all the London Quartet brought its lovely rites of Beethoven service to a close last Saturday evening, the program consisting of the Quartets in A Minor, op. 132, F Major, op. 135 and for a kind of intermezzo, the huge Fugue, op. 133. In the course of the concert and again at the close occurred the liveliest demonstrations of enthusiasm that have greeted the visitors since they first came here. Their playing was again superlative in the two quartets, though perhaps in respect of individual achievement the palm must be awarded the performance of the miraculous "Convalescent's Song of Gratitude" in the A Minor. The wonder of this music grows as time passes over it. It bares a soul state the parallel of which will be sought vainly in any other of Beethoven's conceptions. It prefigures the emotional mysticism of César Franck and countless moderns, than whom it is more modern still.

To the monstrous fugue the world will probably never become reconciled. It is chilling, gaunt, bleak, ugly. Its thorny counterpoint cannot be made to sound well or to intimate deep things, for all its giant bulk. The Londoners played it about as well as it can be played. But Beethoven was probably actuated by a keener insight than mere practical considerations when he removed it from the Quartet, op. 130 to make place for the present finale. H. F. P.

OPERA IN QUAKER CITY

Salmaggi Brings His Company to Open Popular Priced Series

PHILADELPHIA, Oct. 11.—For the first time in years the inaugural of an ambitious opera season antedated the start of the purely orchestral schedule. Mr. Stokowski will open the twenty-first season of the Philadelphia Orchestra at the Academy of Music on Friday afternoon. Eight days before that coming event, however, Chevalier Alfredo Salmaggi, manager of the Italian Lyric Federation, animated the Metropolitan Opera House with a highly creditable performance of "Aida," presented as the first of a series of fifty operatic productions to be made here at the rate of two a week.

Time was when such a project would have seemed foolhardy, as Mr. Gatti's

company from New York will, as usual, visit this city sixteen times during the current musical year.

The huge Metropolitan was very nearly filled on Thursday evening by an appreciative audience. The assemblage was alert, interested, intelligent and pleased. Among the numerous virtues of the performance, perhaps the most conspicuous, were balance and authority. The presentation was smooth, efficient, in a word—professional. Its weakest side was the histrionic, the acting in general being without inspirational distinction. The strongest individual feature was undoubtedly the orchestra, equipped with several players from Mr. Stokowski's ranks, and in this instance under the assured direction of Chev. Fulgenzio Guerrieri.

The *Rhadames* of Carlo Marziali, otherwise Earl Marshall, and well known in Philadelphia, displayed easy familiarity with the score and a voice of power, if not always of limpid beauty. Maria Stapleton Murray was a sweet voiced *Aida*, of admirably pure, though not especially swelling tones. She will be heard with interest in rôles in works demanding less of the dramatic surge. There was a vocally competent *Amneris* in L. Pilzer. That she lacked heroic majesty in the judgment scenes was rather obviously due to histrionic inexperience. Angelo Antola was a magnificent *Amonasro*, and satisfactory interpretations of the *King* and *Ramsis* were given by Paolo Galassi and Italo Picchi respectively. The staging, costuming and spectacular features were entirely suitable, adjusted to the scale of prices, but never below the point of conviction.

"Carmen," Saturday afternoon's bill, was performed with a great deal of spirit and enlisted the excellent services of Barbara Eldridge in the name part; Romeo Boscacci as *Don Jose*; Adele Mann as *Micaela*; Arnaldo Becker as *Escamillo*, and Picchi, Servi, Falco, Kilnova and Paoloni in subsidiary rôles. In both performances the choruses were well drilled. There was no change of conductors.

The audience was decidedly smaller than at the inaugural and confirms the opinion, generally expressed, that the fate of the Saturday matinees is somewhat more problematical than that of the Thursday evening ventures. Most of the operas listed for presentation are of the conventional type with the notable exception of "The Pearl Fishers," announced for Oct. 21. Bizet's early work has not been given in Philadelphia for about a quarter of a century—to be exact, since Gustav Hinrich's days. H. T. C.

HEAR SCHUMANN HEINK

Diva Opens Furlong Series With Recital at Convention Hall

ROCHESTER, Oct. 7.—James E. Furlong opened his concert series on Oct. 1 at Convention Hall with a successful concert by Mme Schumann Heink and assisting artists. The hall was packed and the stage was given over almost entirely to the audience, with little room left for the singers, so great was the demand for seats. Mme. Schumann Heink was in fine voice and delighted the huge audience with her consummate art. The assisting artists were Katherine Hoffmann, accompanist, and George Morgan, baritone. Mr. Morgan made an exceedingly good impression and received many encores.

Mme. Schumann Heink's first aria, "Ah, Rendimi," from "Mitrane," by Francesco Rossi, was worth coming many miles to hear, as many in the audience did. Her second group of miscellaneous songs was much enjoyed and encored, but after her Schubert group, sung in German, the audience crowded down to the platform and gave her an ovation such as has seldom been seen in Rochester. Mrs. Hoffmann's accompaniments were most artistic and satisfying. M. E. W.

Louis Graveure to Tour California Early in New Year

California music patrons will have the opportunity of hearing Louis Graveure, the baritone, in concert this season. W. H. C. Burnett, Mr. Graveure's manager, announces that arrangements have just been completed for a California tour for one month, opening in San Francisco under the local management of Frank W. Healy. Mr. Graveure will sing twenty concerts in California in January and early February. He will open his concert season in Orchestra Hall, Detroit, Oct. 11, in a joint recital with his wife, Eleanor Painter.

HEAR GOLDMAN BAND IN CARNEGIE CONCERT

New York Conductor Honored By City at Hearing— Gentle is Soloist

Not only did the concert of the Goldman Concert Band on Sunday evening, Oct. 10, demonstrate that a band concert is not at all out of place in the symphonic confines of Carnegie Hall, but it also proved that there is an army of music-lovers in this big city which appreciates what Edwin Franko Goldman has done during the three summers in which he has led his band concerts on the Columbia University green. This had public and official recognition last Sunday: for the audience rose to him and the city officials placed the seal of approval on him as a citizen, who in his profession had done conspicuous service for his fellowmen.

The concert attracted a big gathering, among them many distinguished persons musical and political. In the second half of the program a committee came on the stage and Corporation Counsel O'Brien, in behalf of the city, presented Mr. Goldman with the city flag. Mayor Hylan was to have made the presentation, but was unable to, as Mr. O'Brien explained. Chamberlain Philip Berolzheimer introduced Mr. O'Brien. Mr. Goldman responded, both gracefully and briefly, while the band played "America" and the audience came to its feet for the event.

Once more did the playing of this virtuosic band reach that high plane which has won it its reputation in its summer concerts. The offerings were the Tchaikovsky "March Slav," the "Mignon" Overture, stunningly played; the "Peer Gynt" Suite, a band version of the Abert arrangement of Bach's great G Minor Fugue with the arranger's added and questionable chorale, the "Tannhäuser" Overture and a "Lohengrin" excerpt. They were finely given without exception.

The soloist was that admirable American artist, Alice Gentle, who has been winning new laurels during the last few



Edwin Franko Goldman, Conductor of "The Goldman Concert Band"

weeks as "guest" with the San Carlo Opera forces at the Manhattan Opera House. Miss Gentle, in her best voice, delivered the aria "O Don Fatale" from Verdi's "Don Carlos" with fire and true artistic understanding. Here is a singer who feels what she sings and is able to communicate that feeling to her hearers. She made a lovely picture in her black gown and had a hearty reception. As extras she sang MacDowell's "Thy Beaming Eyes" with the band beautifully and with piano John Barnes Wells's "Why?"

Mr. Goldman's solo cornetist, Ernest S. Williams, was the other soloist. Judging by the reception he got when he appeared to play there must have been present a big contingent of persons who have heard him these last summers at Columbia. He played the "Inflammatus" from "Stabat Mater" with that rare tonal beauty that he is so adept in attaining on his instrument. Big approval of his playing brought an encore, Reynaldo Hahn's song "Si mes vers," which he interpreted with tone lyric charm. A. W. K.

FULL SEASON FOR HARPIS

Mildred Dilling Booked for American and Canadian Concerts

From a summer in France, Mildred Dilling, the harpist, returned to begin her season as soloist at the Lockport Festival, where she was enthusiastically received. During September, Miss Dilling had a class of harp pupils at Pathfinder's Lodge, a camp on Otsego Lake, near Cooperstown, N. Y. On Oct. 1 she played the opening program for the Arché Club, one of the leading women's clubs of Chicago, and has since given several private musicales in Chicago. She gave the opening musicale at the Knox School in its new home at the Otsego Hotel, Cooperstown, N. Y., on Oct. 13, and many other engagements have been booked for her in the West, South and Canada by her managers, Haensel & Jones.

Miss Dilling re-opened her New York studio on Oct. 15. She is the representative in America of L'Ecole Renié of Paris.

Mirovitch to Present New Méhul Work

The American debut of Alfred Mirovitch, Russian pianist, is scheduled for Oct. 20 at Carnegie Hall. Mr. Mirovitch will play, among other numbers, a Méhul Sonata in A Major, believed to be new here and arranged by himself.

Letz Quartet Begins Rehearsals

Hans Letz, the founder and leader of the Letz quartet, and Lajos Shuk, the new 'cellist of the organization, arrived from Europe last week. The quartet at once began rehearsals. Under the management of Daniel Mayer, the quartet will open its season in New Rochelle, N. Y., on Nov. 7. Forty-five concerts already have been booked for the Letz players.

Son of Marie van Zandt Arrives Here From England

The son of Marie van Zandt, J. Menzies van Zandt, arrived in New York from Manchester in September. Mr. van Zandt, who is a pianist, was a Paderew-

ski pupil, and has given recitals in London and Paris. Mme. van Zandt, famous as a soprano, was heard at the Metropolitan during the Abbey and Grau régime and for a short time under Conried's management. She created the rôle of *Lakmé* and finished her engagement at the Metropolitan in it. During 1913, 1914 and 1915 she appeared in song recitals in London and Paris, with her son as her accompanist.

Josie Pujol Soloist at Musicale on Long Island

Josie Pujol, the Cuban violinist, won marked success as one of the soloists in a musical given at the residence of Mrs. Henry Whiton, Locust Valley, L. I., on the afternoon of Sept. 26. Miss Pujol played charmingly works of Rehfeld, Rimsky-Korsakoff, Schubert, Sarasate, Van Gulus and old Negro melodies. Others who won equal praise included Mark Andrews, organist, and Elizabeth Spencer, soprano.

Nevada Van der Veer Engaged as Oratorio Soloist

An engagement has just been contracted for Nevada Van der Veer's appearance as soloist with the Handel and Haydn Society of Boston, on Dec. 19 and Dec. 20, in "The Messiah." Mme. Van der Veer sang in "Elijah" with this society on Easter Sunday last year.

Margaret Weaver Sings at Ellis Island

One of the artists who has been helping the cause of Americanization in the best of ways, by singing for the immigrants at Ellis Island, is Margaret Weaver, contralto. Miss Weaver's recent appearances have also included a musicale at the Hotel Allerton, New York, on Oct. 5, at an Irish musicale on Oct. 6, and as *Queen Titania* with Burr McIntosh in "The Trees of the Blazed Trail" at Scarsdale, N. Y., on Oct. 12.

Rexford Tillson in New Studio

Rexford Tillson, vocal coach and accompanist, has opened a new studio at 675 Madison Avenue. He will give instruction in French, Italian and English interpretation.



SNOMISH, WASH.—Walter Thomas, a local musician, has been director of the municipal band in Everett, Wash., during the past summer.

TROY, N. Y.—Elizabeth Wales, a pupil at the Troy Conservatory of Music, has been engaged as soprano soloist at the Ninth Presbyterian Church.

AUGUSTA, GA.—The Community Orchestra has resumed its fall concerts at the Grand Theater with an increased personnel and an enlarged repertoire.

BRIDGEPORT, CONN.—Rose Hirsh, who is leaving for New York to study singing, was given a farewell party by The Blossoms of Zion, of which she is a member.

CADIZ, OHIO.—Baroness Leja de Torinoff and William Wylie gave a concert at the Presbyterian Church recently. The accompanist was Mrs. John C. Sharon.

WHEELING, W. VA.—Jessie Wolfe, pianist and organist, was married last week to Louis Lipphardt, and has gone to Phoenix, Ariz., where Mr. Lipphardt has a home.

URBANA, ILL.—J. Lawrence Erb, organist, gave a recital in the Auditorium on the last Sunday afternoon of last month. This was the Auditorium's 183d organ recital.

SAN FRANCISCO, CAL.—Antonio De Grassi, violinist, gave a farewell recital in the Oakland Auditorium recently, before leaving for New York where he will take up his residence.

BURLINGTON, VT.—Agnes Larsen, daughter of Prof. Alfred Larsen, violin teacher, has accepted a position as head of the music department of a girls' school at Athens, Ala.

SACRAMENTO, CAL.—The Schubert Club is making elaborate plans for the season. Percy A. R. Dow will continue as conductor, and the first program will be given in November.

AUGUSTA, GA.—Emma Russell-Hammell, soprano, who has for some time past been studying under Mme. Renard of New York, has returned to that city to resume her studies.

DENVER, COL.—Mrs. Anna Wolcott Vaile, who has established a conservatory of music in connection with her school for girls, gave a reception for the faculty members recently.

AUGUSTA, GA.—Jose Andonegui, formerly prominent in orchestra work in this city, has moved to Richmond, Va., where he is in charge of the orchestra in one of the leading theaters.

PORTLAND, ORE.—The Apollo Club has begun its rehearsals for the season. Dent Mowry, pianist, was heard in recital at the Multnomah Hotel recently, previous to his departure for New York.

SACRAMENTO, CAL.—The financial committee of the McNeill Male Chorus has inaugurated a campaign to enroll 300 associate members within the next two weeks. Rehearsals will begin shortly.

SAN FRANCISCO, CAL.—Nathan Landsburger, violinist, and Miriam Elkus, vocalist, were soloists at a concert given for the benefit of the Council of Jewish Women at the Imperial Theater, Sept. 26.

LOS ANGELES, CAL.—Mollie Byerly Wilson, contralto, who until recently has made this city her home, has just closed a Canadian concert tour, and is visiting here before returning to her present residence in Chicago.

TUSCON, ARIZ.—Mrs. George Kellogg Bretherton, formerly of Los Angeles, who came here for her health several months ago, has recovered, and will open a studio on North Main Street for the teaching of singing.

MISSOULA, MONT.—Geraldine Galvin, soprano, and a pupil of Austin Abernethy at the State University, was heard in recital recently. Miss Galvin had the assistance of Ann Reely, reader, and Ivy D. Swango, accompanist.

MORGANTOWN, W. VA.—John George left last week for Chicago where he will join the Dinever Welsh Concert Company for a season's tour. For several years, Mr. George has been baritone soloist at Trinity Church.

BRIDGEPORT, CONN.—Grace Dalrymple Clarke began her classes in singing, diction and dramatic action last week. Evening classes will be given every Thursday and special classes for children are held on Monday afternoons.

MIDDLETOWN, CONN.—Clyde W. Quick of Newton, N. J., has been elected leader of the Wesleyan Glee Club for the coming year. Mr. Quick is a member of the senior class and has been a member of the Glee Club for three years.

OAKLAND, CAL.—Mrs. Zay Rector Bevirt is conducting special piano classes for children in the public schools as the result of an experiment made last spring under the direction of Glenn H. Woods, supervisor of music in the schools.

MERIDEN, CONN.—A male quartet under the direction of Frederick Byron Hill was the principal musical feature at the twenty-fifth anniversary of the founding of the Susan Carrington Clarke Chapter of the D. A. R. held recently.

WALLA WALLA, WASH.—Eula Grandberry, soprano, a former resident of this city and treasurer of the Washington State Music Teachers' Association, has been engaged as soloist at the Fifth Church of Christ, Scientist, in San Francisco.

BROOKLYN, N. Y.—New York and Springfield, Mass., pupils of Philip Buscemi, tenor, gave a recital recently in the Palm Garden. Those taking part were: Margaret Regal, soprano; and Morris Brown, baritone. Lilla Syrett was the accompanist.

LONG BEACH, CAL.—A sacred concert was given at the First Presbyterian Church under the direction of Mrs. Wiseman recently. W. R. Wicks, violinist, played several solos. The choir will give "The Messiah" and another oratorio during the season.

TUSCON, ARIZ.—O. E. Weaver, teacher of singing and of piano, and head of the music department at the University of Arizona, announces an increased enrollment of pupils over last year. Either "The Creation" or "The Seasons" will be given during the season.

MORGANTOWN, W. VA.—Louis E. Black, dean of the University School of Music, has announced that there are 175 pupils enrolled in the school. The school was opened twelve years ago with only one pupil, and now has ten instructors in addition to Director Black.

NEW YORK CITY.—Lynwood Farnam has been appointed organist at the Church of the Holy Communion succeeding David McK. Williams, who has become organist at St. Bartholomew's. Mr. Farnam was formerly organist at the Fifth Avenue Presbyterian Church.

CHARLES CITY, IOWA.—Dagny Jensen has opened a studio for voice instruction three days a week here. Miss Jensen is assistant to Prof. L. E. M. Welles, voice instructor at Iowa State Teachers' College, Cedar Falls, and was a pupil of L. W. Torrens of New York City.

NEWARK, N. J.—A recent performance of "Madama Butterfly" by the San Carlo Opera Company introduced Nobuko Hara in the title rôle, May Barron, Eugenio Cibelli, Alice Homer, Mario Valle, Luigi Baldi, Natale Cervi and Pietro di Biasi. Gaetano Merola conducted.

LOS ANGELES, CAL.—Mrs. Henry Tracy, pupil of Ernest Douglas, gave an organ recital recently at St. Paul's Church. She was assisted by the choir. Agnes Osborne Carter, pianist, formerly connected with the Walford School of Music, has located here lately and has opened a studio.

LONG BEACH, CAL.—The first meeting of the season of the Woman's Music Club was held recently on the roof garden of the Hotel Schuyler. Those taking part were: Mrs. C. W. McKinley, Ora Keck, Mrs. Claude W. Anderson, Mrs. W. T. Moore, Ethel Burlingame, Eley Fletcher and Minnie O'Neil.

SASKATOON, CANADA.—David Duggin, Scotch tenor-comedian, has been booked for a Canadian tour during 1920 and 1921, under a two years' contract with the Edison Company. His programs will be re-creations of numbers sung for the phonograph, and will consist exclusively of Scotch songs and ballads.

SAN FRANCISCO, CAL.—Eugene Field Musser of Chicago, has been engaged to head the organ department at the College of the Pacific. Mr. Musser was formerly assistant to Clarence Eddy at Bush Temple, Chicago. He succeeds Everett Kin Foster, who resigned to go to the Wilde Conservatory at Lansing, Mich.

HARTFORD, CONN.—John J. Duffy gave a concert in the parish house of the Christ Church Cathedral recently. He was assisted by Florence Adams, soprano, and Helen Studzinski, accompanist. Much interest was manifested because of the fact that Mr. Duffy has been blind from birth, and has been successful as a composer.

OKLAHOMA CITY, OKLA.—Edgar M. Cook, director of the Apollo Club, returned Tuesday, after spending the summer with Oscar Seagle in the Adirondacks. During his absence, Mr. Cook did some studying, and had several of his pupils with him for training. Mrs. Cook is in Europe for a visit to her former home in Germany.

JERSEY CITY, N. J.—Charles Gillese, tenor-soloist in St. Joseph's Church, was one of the soloists at the recent opening of the new home for the Day Nursery and Boarding Home of Queen's Daughters, a society composed of women of the Catholic Churches in this city. Irene McCabe, soprano, soloist of St. Patrick's Church, was also heard in several solos.

JERSEY CITY, N. J.—George Leon Johnson, a young colored man, who has a fine lyric tenor voice, was heard in several pleasing solos at the October special music service Sunday night, in the First Presbyterian Church in this city. The music committee of this church is planning a special service with an out-of-town soloist for each month during winter.

PORTLAND, ORE.—F. X. Arens is now completing his Fifth Annual Vocal Course in Portland. At the completion of the course on Oct. 16, he will rest at his ranch at Hood River for two weeks and then go to San Diego, Cal., where he will begin his second season. This year he will have his regular vocal course and also master classes in interpretation and repertoire.

AUGUSTA, GA.—Carolina De Fabritiis, for some time a member of the faculty of the New England Conservatory of Music at Boston, Mass., is now associated with Henry P. Cross and Robert Irvin of this city, and will give vocal instruction with special classes in song interpretation and Italian diction. The studios are located in the Montgomery Building.

WHEELING, W. VA.—Edward Blumenberg, organist at St. John's Evangelical Church, and teacher of violin and piano, celebrated his twenty-fifth anniversary as organist at St. John's with a special program last Sunday night. This occasion marked the last appearance of Mr. Blumenberg at the organ, inasmuch as he has resigned to devote all his time to teaching.

OMAHA, NEB.—Fred G. Ellis, baritone, is the new director of the First Central Congregational Church. The quartet will be enlarged to a chorus choir which will be assembled in the near future. The present singers are Charlotte Van Winkle Jacobs, soprano; Ruth Gordon, contralto; Ross B. Johnson, tenor, and Mr. Ellis, baritone. Martin W. Bush is the organist.

PORTLAND, ORE.—Roscoe Bell, a local tenor, has moved with his family to Seattle, Wash., to take charge of business interests. Mr. Bell was one of the soloists in the Portland Opera Association and was also connected with the Apollo Club Male Chorus, Trinity Episcopal and Wilbur Methodist Episcopal Church choirs. He is a pupil of Tyler Tagliere.

MASON CITY, IOWA.—Mabelle Wagner Shank, soprano, accompanied by Vera Poppe, cellist; Margaret Carlisle, pianist; and Samuel Hungerford, violinist, gave a concert at the First Methodist Church Monday evening. There was a capacity house and the audience was most enthusiastic in its encores. The concert was given under the auspices of the Chambers Music House.

JERSEY CITY, N. J.—Florence Rubowitz, mezzo-soprano, of Passaic, was soloist at the October Mus'cale at Christ E. L. Church last Sunday evening. Pelham Wilkes, bass-soloist of Trinity Church, New York, was the assisting soloist at the October evening service in St. Paul's P. E. Church in Jersey City, Oct. 3. Dewey Hawley is the new director of this choir which has quartet and chorus.

ALBANY, N. Y.—Helen Jeffrey, violinist, who has been passing the summer at Blue Hill, Me., has returned to her home in Albany. She will make her debut in Carnegie Hall, New York, Dec. 15, and Boston will hear her for the first time when she appears in Jordan Hall later in the month. A fall tour of the cities of the Middle West will follow the New York and Boston concerts.

PORTLAND, ORE.—George Hotchkiss Street, baritone, was the soloist at the Pendleton "Round Up." He has also been leading the community singing. He and his wife have been engaged to give a concert in Roseburg, where they sang successfully last season. Albert Gillett and Ida Lidyard have been engaged by Paul E. Noble, manager of the Liberty Theater, to present scenes from the operas which are to be featured there for the next several weeks.

WATERLOO, IOWA.—A banquet was tendered the 168th Infantry band, Rainbow Division, Sunday evening at the Hotel Russell-Lamson. L. F. Morgans, the director, was presented with an ivory baton, mounted with gold and black onyx, by the members of his band. Marion Henderson, soprano, who recently made her initial appearance as a soloist with the band, was one of the best soloists they have had. Miss Henderson is a Waterloo girl. The band has just closed its second season's concerts.

ST. ALBANS, VT.—At the annual meeting of the St. Albans Glee Club the following officers were elected: President, A. C. S. Beeman; vice-president, Howard W. Deming; secretary-treasurer, Henry L. Wood; business committee, H. A. Dowling, chairman, Arthur G. Tenney, Robert H. H. Dorney; membership committee, Herbert R. Marvin, chairman, A. C. S. Beeman, Charles H. Anderson; conductor, E. R. Anderson. The club will give two concerts during the Christmas holidays, assisted by an orchestra of thirty pieces.

CHICAGO, Oct. 1.—The American Conservatory of Music has announced the following list of professional engagements by last year's artist pupils: Ivan Benner, head of vocal department, Wichita College of Music, Wichita, Kan.; William O. Haeuser, head of piano department, College of Music, Pueblo, Colo.; Gustav Dunkelberger, piano, Oregon Agricultural College, Corvallis, Ore.; Dorothy Lord, Pritchard College, Glasgow, Mo.; Ethel Depew, Withworth College, Brookhaven, Miss.; Winifred Forbes, violin theory, in Iowa State University, Iowa City; Carl Jensen, piano, Oregon State University, Salem, Ore.; Belle Mehus, piano, Woman's College, Jacksonville, Ill.; Anna Coughlin, violin, South Dakota Agricultural College, Brookings, S. D.; H. C. Taylor, tour with White Hussars Company; Radie Britain, Clarendon College, Clarendon, Tex.; Eleanor Smith, Straight University, New Orleans, La.

Flays "Tribune" Critic for "Cheap Gossip" in Article

To the Editor of MUSICAL AMERICA:
As a lover of music, I feel called upon to transmit to you a communication I forwarded to the New York Tribune for publication, but which has received no attention.

I therefore submit the following for your consideration with the hope that it may receive due attention from an organ professedly the champion of musical art.

"The critic has been roguishly defined as one who can neither teach nor perform the art he criticizes. To this, after reading Mr. Krehbiel's criticism of Mischa Violin's recital in the Monday issue of the New York Tribune, I am moved to add another negative, viz., that very often the critic does not even write decently about the art the purity of which he professes to preserve.

"It was melancholy reading, this half

a column of the most absurd irrelevancies in which Mr. Krehbiel indulged. They were far more childish and discordant and indelicate than the alleged 'immaturity' and 'lack of style' of the virtuoso, the victim of Mr. Krehbiel.

"Such criticism is not even an agreeable luxury; it is grouchy and vitriolic, sheer printed chatter and cheap gossip. The artist cannot but feel a contemptuous indifference toward it and the reading public must inevitably discredit it, for it neither instructs the artist nor enlightens the public; it only abuses and offends.

"Permit me to suggest that you invite the public to a discussion on the function of criticism.

"ARTHUR A. ZINKIN,
"New York Community Service."
New York, Oct. 11, 1920.

PEABODY ANNOUNCES SCHOLARSHIP AWARDS

Prizes for Year Distributed—
Tom Burke in Début—
Plan Artist Series

BALTIMORE, Oct. 7.—Announcements of the scholarship awards at the Peabody Conservatory of Music were made as follows: Louis McLane Tiffany Piano Scholarship, Violet Schulman, Baltimore; Peabody Piano Scholarship, No. 2, Priska Kaspar, Washington, D. C.; Eaton Vocal Scholarship, Robert Ballard, Baltimore; Peabody Vocal Scholarship, Irma Payne, New York; Peabody Organ Scholarship, Margaret Funkhouser, Virginia, and Mary Freese, Westminster, Md.; Peabody Alumni Violin Scholarship, Bernard Lipsch, Baltimore. A one year piano scholarship was awarded Lyman McCrary of Virginia, and the Peabody Accompanying Scholarship to Florence Walden of Indiana. The unexpired portion of the No. 2 Vocal Scholarship was won by Mary Spence, Virginia. One year violin scholarships were granted to L. Milton Lyon, Hagerstown, Md., and Amada Randsell, Louisiana.

A large audience greeted Tom Burke, the Irish tenor, who made his first local appearance at the Lyric last night with Helen Scholder, 'cellist, and Hazel Moore, soprano, as assisting soloists, and with Frank St. Leger and Francesco Longo as accompanists. Mr. Burke gave the greatest pleasure with the singing of the more popular numbers and the interpretation of several Irish ballads made a deep appeal. In the Italian arias the singer showed himself equipped with musicianship and possessed of good vocal attainments. As a tribute to the young Irish artist there were present Cardinal Gibbons and his associates of the Cathedral. This distinguished audience demanded an encore after the singing of "The Minstrel Boy," a number which had been especially requested by his Eminence Cardinal Gibbons. The playing of the 'cellist aroused the interest of the hearers, her graceful command and fine style were worthy of the attention bestowed. Hazel Moore contributed an entertaining portion to the program. The accompaniments played by Mr. St. Leger and Mr. Longo aided the soloists to their effectiveness.

The Friday afternoon artist series of recitals which are a feature of our musical season and which mark the progressiveness of the Peabody Conservatory of Music are announced to begin Oct. 29 and conclude March 24. The soloists for the series and their dates are as follows:

Oct. 29, Edna Dunham Willard, soprano, Horatio Connell, baritone; Nov. 5, Leopold Godowsky, pianist; Nov. 12, Frank Gittelton, violinist; Nov. 19, Marcia van Dresser, soprano, Ruth Ray, violinist; Nov. 26, G. Herbert Knight, organist; Bart Wirtz, 'cellist; Dec. 3, Pasquale Tallarico, pianist; Dec. 10, Jean Gerardy, 'cellist; Dec. 17, Elushuco Trio; Jan. 7, Arrigo Serato, violinist; Jan. 14, Austin Conradi, pianist; Jan. 21, Margaret C. Rabold, soprano, Gerard Duberta, baritone; Jan. 28, Ignaz Friedman, pianist; Feb. 4, Maggie Teyte, soprano; Feb. 11, Flonzaley String Quartet; Feb. 18, George F. Boyle, pianist;

Feb. 25, Alexander Schuller, violinist; March 4, Max Landow, pianist; March 11, Arthur Hackett, tenor; March 18, Josef Hofmann, pianist; March 24, Marguerite D'Alvarez, contralto.
F. C. B.

YAMAMOTO LINKS MUSIC OF AMERICA AND ORIENT

Japanese Impresario Seeks Artists Here
for Tokio—To Manage Schumann Heink's Tour

K. Yamamoto, managing director of the Imperial Theater, Tokio, is a name that stands for international art and music in Japan and the Orient. A man of superior training, educated to the highest degree both in his own country and in Europe, Mr. Yamamoto in his official capacity holds a unique position in the Flowery Kingdom as a provider of the best musical talent obtainable from all parts of the world.

Besides his many distinguished qualities as a man and as a scholar of wide learning, Mr. Yamamoto has the distinction of being the first Japanese manager to bring foreign artists to his country and successfully direct their appearances at the Imperial Theater.

Among the well known artists whom Mr. Yamamoto has presented in Tokio may be mentioned Piastro, the violinist, who has just made a most successful New York debut; Mirovitch, the pianist; the composer-pianist, Prokofieff, whose triumph in America is a thing of recent history, and whose opera, "The Love of the Three Oranges," will be produced by the Chicago Opera Association this winter. Moreover, not content alone with presenting individual artists, Mr. Yamamoto brought the Russian Grand Opera Company from Petrograd intact, and many highly successful performances were given.

When the new Imperial Opera House was built in Tokio, a splendid building that has no equal in the East, it was Mr. Yamamoto who was unanimously chosen to be its managing director. Under his régime the fame of the artistic performances at this theater has spread afar and reflected most favorably on the broadening artistic vision of Japan.

In the past Mr. Yamamoto has been closely associated with Mr. Strok of Shanghai, China, an independent manager of international repute, whom he especially commissioned to come to America to engage an Italian opera company for the Imperial Theater. This, Mr. Strok, besides other important managerial business concerning his own extensive interests, has been doing in New York for the past month or so, and his name has also lately sprung into prominence in the papers in connection with Mme. Schumann Heink's comprehensive tour of the Orient and Far East, which opens at Mr. Yamamoto's beautiful theater.

It was Mr. Strok who successfully negotiated this important deal with Haensel & Jones, Mme. Schumann Heink's managers, and it is he who will manage the great contralto's tour in the East. Shortly Mr. Strok returns to the Orient to arrange the details of Mme. Schumann Heink's itinerary and to confer with Mr. Yamamoto on the preparations for her gala opening appearance at the Imperial Theater in Tokio. Incidentally, Mr. Strok has appointed

Haensel & Jones his American representatives, thus linking them indirectly with Mr. Yamamoto, the impresario par excellence of Japan.

BONCI AND YORKE GIVE PROGRAM AT LEXINGTON

Tenor Excitedly Received by Admirers
at First Appearance
This Season

Fourth in the series of Sunday evening concerts at the Lexington was the program given jointly by Alessandro Bonci, tenor, and Helen Yorke, soprano. The latter had sung the preceding Sunday, and is to be heard again later in the series, according to the program announcements. The tenor was making his first American appearance of the season. He sang as he has sung since he first came to America, seemingly no older in voice or in spirit. His fine-spun *pianissimo*, the few *bravura* feats of which the program permitted, and his typically operatic top tones provoked the expected tumultuous applause. Enthusiasm reached its climax when he added the inevitable "La Donna è Mobile" to the favors bestowed on the opera worshippers. His program included songs by Gubitosi, Marz, and (in Italian) Brahms; an air from Verdi's "Luisa Miller," and duets from "Rigoletto" and "Lucia" with Miss Yorke. The soprano was heard in songs by Händel, Zimbalist, Rimsky-Korsakoff, Sibella, and Johann Strauss, and in the "Barber of Seville" aria, "Una Voce Poco Fa," substituted for the programmed "Caro Nome." She too, was warmly applauded. O. T.

QUAIT IN RECITAL DEBUT

Tenor Presents First Program of Songs
in Aeolian Hall

In a program notably poor in choice, Robert Quait, tenor, made his recital bow to a New York audience at Aeolian Hall on Oct. 5. A first group comprising Handel's "Where'er You Walk," his "Total Eclipse" and "Oh, Loss of Sight" from "Samson" and Mendelssohn's "Sorrows of Death" disclosed qualities which have made the singer known as an oratorio singer, although his rather light voice has a tendency to become nasal in his upper register.

A second group of modern American writers was the choicest of his entire program, including Huhn's "Israfel," Watt's "Capri," to which Mr. Quait afforded the necessary delicacy, Fisher's "I Heard A Cry" and Kramer's "Mother o' Mine," to both of which he lent a surprising force, fully appreciated by his rather large audience. Followed two groups of works in English, a large part of which, surprisingly, were of a semi-religious character. His singing of them was noteworthy, but hardly served to atone for their presence among his offerings. Robert Gayler aided the recitalist in admirable manner. F. G.

Passed Away

Mrs. Annie Braham

Mrs. Annie Braham, widow of David Braham, who wrote the music for the plays in which Harrigan and Hart became famous, died on Oct. 8 at the age of seventy-nine at her residence in New York. She is survived by a son, George Braham, and two daughters, Mrs. John Farley and Mrs. James Johnson, both of whom are on the stage. Another daughter, now dead, was the wife of Edward Harrigan, the comedian, and the mother of William Harrigan, leading man of "The Acquittal." Still another member of the family is on the stage—a granddaughter, Alma Braham, is in the cast of the Ziegfeld "Follies."

Gifford Nash

PORTLAND, ORE., Oct. 6.—Gifford Nash, until recently a resident of Portland and one of the city's best known pianists, died of pneumonia on Saturday at Bozeman, Mont., at the age of fifty-two years. Mr. Nash was head of the Music Department of the University of Montana and had previously been connected with the School of Music of the University of Oregon. He also taught piano in this city, was founder of Portland's Musicians' Club and a member of the University Club. Mr. Nash was an Englishman by birth, but came to America when a child. He is survived by his parents,

YSAYE AVERTS PANIC IN LEXINGTON, KY.

Cincinnati Forces Continue
Program in Dark and Re-assure Audience

LEXINGTON, KY., Oct. 7.—The Cincinnati Symphony Orchestra with Eugene Ysaye conducting, covered itself with glory here last night and provided the audience of more than two thousand with a most unique experience—and several interesting thrills. The first concert of the season was being given at the Woodland Theater and music-loving people of Lexington and from miles around were gathered to hear these popular Cincinnati visitors. It was one of Ysaye's big evenings and the audience was uplifted by his reverential and inspiring interpretation of Beethoven's Fifth Symphony. Everyone was enjoying the evening as the program proceeded and was listening to the charming music of Tchaikovsky's "Andante Cantabile" when the lights, growing gradually less brilliant, finally went out, leaving a dense darkness. The audience might have been dismayed but Ysaye and his men were not. They kept right on with the lovely music of Tchaikovsky, light or no light, and finished the work amid great applause.

Grasping the situation, Conductor Ysaye had the orchestra play "The Star Spangled Banner" and this was followed by "Dixie," which caused a furore. The audience was reassured and no one left the hall. As the darkness continued Joseph Vito, the harpist, played a solo number, the darkness lending additional charm to the music. The *Pizzicato* movement of the "Sylvia" Ballet was played by the orchestra and was followed by Sousa's "Stars and Stripes Forever." As this was finished the lights came on and the regular symphony program was resumed—not, however, before the audience had shown its appreciation of Ysaye and his men. It was a fine exhibition of musical intelligence and orchestral discipline—quite worthy of Ysaye and the men of the Cincinnati Orchestra. By their action a probable panic was averted. The darkness continued for half an hour—a very long time when you are sitting in the dark and waiting nervously for the light. The music in the darkness, however, had an unusual effect, which was felt by everyone. Altogether it was a unique and "thrilly" experience—one which will long be remembered.

Jessie Christian, of Chicago, was the soloist, singing the "Bell Song" from "Lakmé" and as an encore "Solveg's Song" of Grieg. She was showered with flowers and applause. In the afternoon the orchestra gave a concert for young people which attracted many.

his wife, two sons and his sister, Dorothea Nash, a well-known musician of this city, and four brothers. Most of Mr. Nash's musical education was received in Europe. N. J. C.

Henry Leversidge

WINSTED, CONN., Oct. 9.—Henry Leversidge, seventy-nine, for fifty years a resident of Winsted, and well known as a musician and leader of orchestras, died at the Odd Fellows' Home, Groton, Conn., early this morning of heart disease. He was born at Sheffield, England, son of Joseph and Mary Leversidge, and came with his parents to this country when a child. He was a member of the Masonic Veterans' Association, of Clifton Lodge of Odd Fellows, and the Knights of Pythias.

John Dennis Mehan

John Dennis Mehan, widely known as a voice teacher, died on Oct. 8 at his studio in Carnegie Hall, New York, after a long illness. The public knew him best through the work of his students, among whom were the late Evan Williams, Gwilyn Miles, John Barnes Wells, Harry McClaskey, Marie Morrissey, Mary Jordan and many others almost equally well known. Mr. Mehan received his musical education at the Royal Academy, London, and was one of the few pupils of Mason, the famous tenor of the Chapel Royal, London. His widow, Caroline E. Mehan, was for many years intimately associated with him in his work and will continue his work.

E. Robert Schmitz, Pianist, Makes Clear What the "French" School of Pianism Really Is

Term Somewhat Loosely Used, Really Signifies a Combination of Strength and Delicacy—Students in Interpretation Class Get Benefit of Each Other's Instruction—Pieces of Greatest Diversity of Style

(TRANSCRIBED BY HARRIETTE BROWER)

E. ROBERT SCHMITZ, the French pianist, who, through recitals, lectures and classes, has won for himself and his art such a distinctive place in the musical activities of America, during the short time he has been among us, has returned for another season's activities. As teacher Mr. Schmitz is acquiring a large following. His is distinctively the school of modern French pianism, graceful yet vigorous in style, full of variety of light and shade in tonal coloring, abounding in vivid accents and at times, in amazing power.

In the concert room we have come to designate a certain style of playing as of the French school, without knowing precisely what we mean by the term. It is difficult to define. In the playing of Guiomar Novaes those who have watched carefully, have discovered certain movements of finger and arm, certain conditions of muscles, which created special tone qualities. As she was trained in Paris, her style is one phase of the French school. But there are many angles from which to view the subject. The distinguished pianist, Cortot shows another side to French pianism, a side we have learned to deeply admire through his recitals, concerts and classes. He is also an exponent of the French style.

Robert Schmitz presents yet another view of French pianistic art. He goes further than others in endeavoring to explain the causes which produce this lightness of finger, this absolute looseness of wrist and arm. He seeks to show the student how to acquire both delicacy and great power, through the necessary conditions and movements.

Enlarging Scope of Classes

Last season Mr. Schmitz held interpretation classes in several schools, during which he often explained the mode of acquiring certain touches required for the compositions under discussion. This season he has gone further, instituting a set of technique class lessons, in which principles of modern pianism were freely discussed and, as far as might be, methods of acquiring the same were explained. Together with these classes in technique went, hand in hand, lessons on compositions which young artists and teachers brought for analysis, criticism and performance.

It has been the writer's privilege to attend a number of these classes, where some excellent young pianists participated. A brief account of some of the work gone over will undoubtedly be of interest to players and teachers.

At the first meeting of the Interpretation Class, which was in session for two hours twice weekly, Debussy's "Golliwog's Cake Walk," from "The Children's Corner," was first considered. The player went through the piece without interruption, from memory, then it was repeated for correction and suggestion. Mr. Schmitz sat at another piano and illustrated freely. Occasionally, if the student were one of his private pupils, who understood his methods and did not need attention for the technique he stood at a little distance, listening intently and watching for effects of tone and pedaling.

In this number by the French composer, it was advised to take the descending theme with sharp accents; if single fingers were not firm enough take several together. The big chord in bass,

after theme is announced, was to be played with that sort of relaxed body weight whose impact pushes the body backward. Further on, a high octave was taken on the rebound, so to say, and pulled off with great vigor. The softer passages following were played with the light, rebounding finger touch, which Mr. Schmitz names "the slapping touch," and which he recommends for all light, airy passages. For melody, use the whole side of thumb, not the tip merely. For expressive passages, incline the body somewhat forward, to add something of its weight to that of hands and arms. "Don't play this roguish passage too nicely," cautioned the artist: "let it be a little more snappy." Big, fortissimo chords should be played with sweep of whole arm, with maximum weight, then bounce off.

Debussy, Chopin, Liszt, Bach

The player of the second number, Debussy's "Flaxen-haired Girl," was told she needed more variety of touch, not so much rubato, nor too much sentiment. "Begin very easily and quietly, no effort, no tension," said Mr. Schmitz. "A chord in lower keyboard tossed off, as though turning a key in the lock. Play from within yourself. Soft chords taken with slow motion. Don't try to make too much and you will make more. Soft passages with minimum of motion seem shaken out of your sleeve."

Chopin, Prelude 1. Of the several ways this may be played, Mr. Schmitz advises accenting the upper melody tones, until the point is reached where the right hand thumb takes the lower accents, which occurs six times up to the close. In the crescendo the accents must be bigger. For "To the Sea," MacDowell, the verdict was: "Good tone, but not enough of it. You can get more tone by wider movements. At the apex of the crescendo, give the thirty second note a blow with arm movement, and the following note very fortissimo. Then the chords in treble with a grip and no extra motion."

"Isolde's Liebes-Tod," Wagner-Liszt, followed. It seemed very well played, but Mr. Schmitz wished greater contrast of light and shade. "The sound is small and thick, even when it seems loud. What you need is more weight. Many places should be light, with detached touch, even in the melody; the accompaniment lighter yet, with slapping touch. In the passages of repeated chords, played with arm weight, turn out elbows, for power. In right hand chords, with melody note at top, roll slightly with harp effect."

Bach, Prelude in C Sharp Major. "This Prelude not only requires slapping touch, with flat fingers, but also loose hand and vibrant rebound. Practice slowly, watching each finger. On second page, alternate the rebound between the two hands, in balanced motion. This touch is used for all fugues which are light."

Arm and Shoulder Hints

The following week, the session opened with Chopin's Etude in E Major, Op. 10, No. 3. "You need more resonance, a little more of a blow on the upper melody notes. Play the chords with impulse from the shoulder. The ascending sequences can be practiced in pairs, with body impulse. For the chromatic sixths, use body weight: practice in pairs. Why do we practice weight in exercises and then fail to apply the principle to pieces? At the return of first theme, we return to first manner of playing. This is a



E. Robert Schmitz, French Pianist-Teacher

difficult étude, since there are two kinds of movements and qualities of tone going at the same time."

Next came the Chopin B Minor Scherzo. "First big chord with body. In the soft melody, play with weight: the running passage following with straightened fingers slapping—detached. Melody again with wide arm movements." The Scherzo was followed by Schumann's Symphonic Etudes, played with beautiful tone by one who had studied some time with Mr. Schmitz. He listened with content to the delivery of theme, which he said was good, but might still be fuller, more plastic, with tone of more organ quality. "There must be slow arm movements for those portentous chords. Not all the variations were played, but the last was given with beautiful tone, the notes of theme detached. The march, of course, requires big arm movements and absolute freedom."

The next lesson attended began with Scarlatti's Pastorale. "If you want to get a smooth connection for fourth and sixths, use rebounding touch, prepared by legato touch, with wide movements of fingers."

The Pastorale was followed by a finely felt performance of one of Liszt's *Années de Pèlerinage*. In the ascending octave melody—the player was told to draw off the upper two octaves, dropping the hand below the keyboard. The same player offered Liszt's "Campanella." "What is the name of that contrivance of a board, where you jump high off? Ah, yes, spring board. Apply the same principle to the big skips in this piece. Move with the greatest freedom. The turns, which precede the skips, start with hand thrown upon the keys." Considerable time was spent illustrating this point, freedom with weight, used with the utmost abandon. "Did you know that Liszt composed a Fantaisie on the 'Campanella'? I should like to have you play that." No one had ever heard of the Fantaisie.

The "Juba Dance," by Dett, was next offered. "Practice right hand slowly, first with pressure touch, fingers close to keys; after this with straightened fingers, rebounding. Finally with hand also very loose and rebounding. When you have double note passages, study

first with upper notes legato and under notes rebounding, then vice versa. This makes them sing."

The session closed with an excellent performance of the "Submerged Cathedral," Debussy. This enigmatical piece was illumined by the idea that the cathedral was first seen through a mist, which gradually cleared on approaching the edifice. The opening passages give the idea of mystery, played as they were very softly, with slow body movements forward, and with wrists dropped below the keyboard. Do not sit too near the keyboard for this. Gradually increase the tone as you proceed, indicating something emerging from a mist. Work up a big crescendo, as the Cathedral comes out of the shadow. At the climax use big arm movements, with maximum weight of body on hands. Left hand like a great organ diapason. Use slow movements as speed would make chords too harsh. Play more on ends of keys for powerful chords."

And here for a time we will leave the young pianists and their master. At a later date we may have opportunity to add to these jottings.

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Helene Kanders Sings for Immigrants on Ellis Island

More than 1800 immigrants, including practically every nationality in the world, formed the audience at Ellis Island on Oct. 10 to hear Helene Kanders, opera and concert singer. Miss Kanders prepared a program of varied appeal from which to select at the last moment the songs that would please the greatest number among her unusual audience. Among the steerage passengers arriving weekly at Ellis Island a large number have some kind of musical instrument among their bags and bundles. They guard their instruments with the greatest care, evidently seeing in them a real bond between their old life and the one just beginning. Last Sunday's concert, Oct. 10, was the fourteenth in a series started during the summer by Commissioner of Immigration Frederick A. Wallis. The series will extend through the winter.

Marguerite Fontrese Sings at a Block Party

A couple of years ago the necessities of the Red Cross made Marguerite Fontrese, in nurse's uniform, a familiar figure through "The Greatest Mother in the World" poster, for which she served as model. The dwellers on the New York block on which she lives had an opportunity to see her again recently, when the mezzo donned her uniform to sing the national anthem at a block party. She was heartily applauded by about 2500 persons.

Big Season Booked for Flonzaleys

The engagements already booked by Loudon Charlton for the Flonzaley Quartet will keep this distinguished ensemble busy throughout the season. On Nov. 9, it plays at Middlebury, Conn., and thereafter its dates until Christmas will take it to cities in New Hampshire, Massachusetts, Virginia, New York, Connecticut, Pennsylvania, Illinois, Wisconsin, Minnesota, North Dakota, Iowa, Missouri, Indiana and Kentucky.

Benjamin H. Nixon Locates in Atlanta to Enter Concert Field

AUGUSTA, GA., Oct. 12.—Benjamin H. Nixon, correspondent of MUSICAL AMERICA in this territory, has returned from a trip to Atlanta where he has been making arrangements to take up his residence in order to enter the concert field in that city.

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